

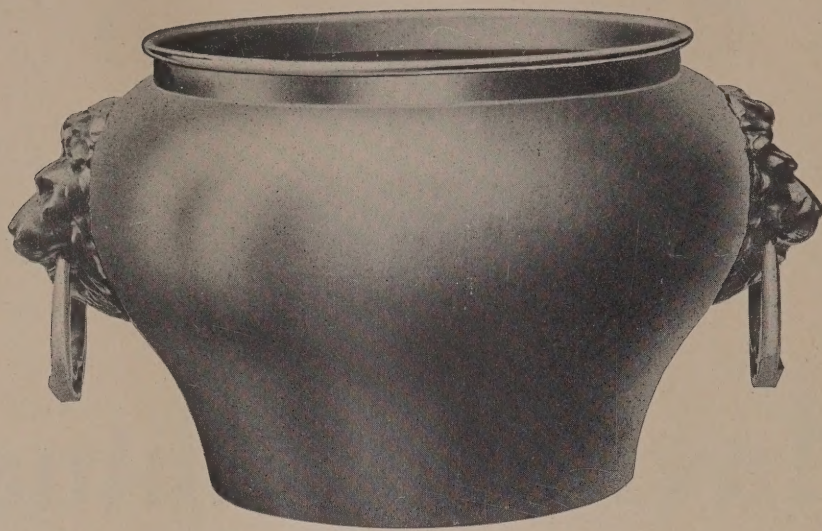
Haviland China

is stamped:

Haviland
France

Additional stamp on decorated china :

Haviland & Co.
Limoges

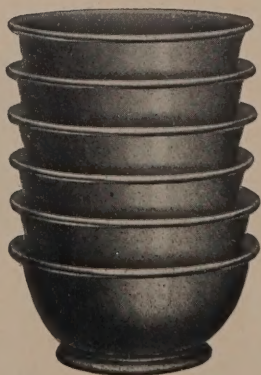


THE ARTISAN METAL MFG. CO.

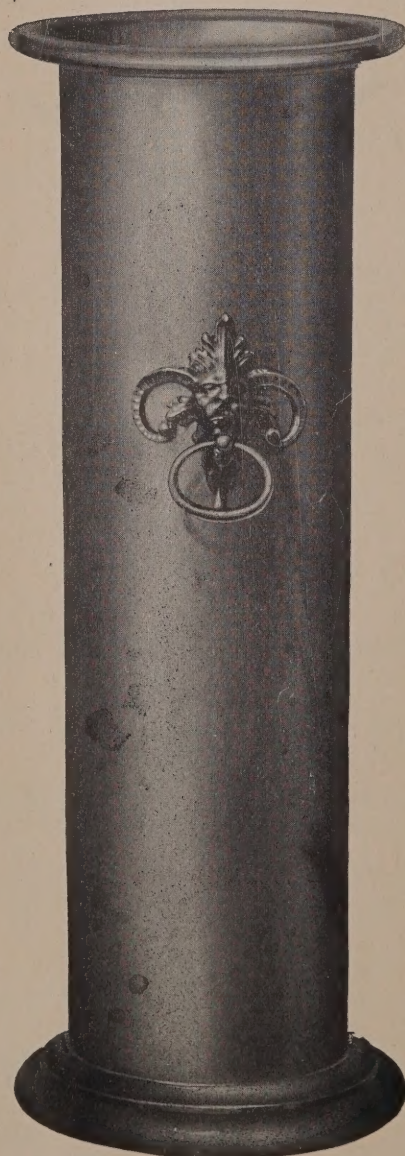
New Castle, Pa.

Manufacturers of
Spun Brass,
Fern Dishes,
Jardinieres,
Umbrella Holders,
Candlesticks,
Etc. No Solder or
Seams.

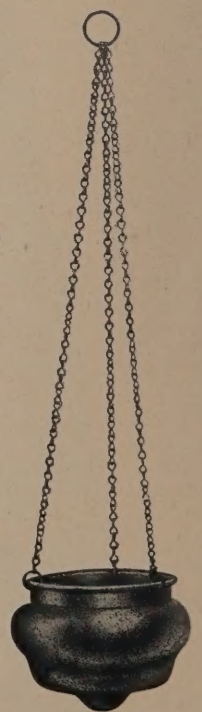
Largest Producers
of
Spun Art Brass
in the
United States.



FINEST
BRUSH
BRASS
WAX
FINISH



CATALOG
OF OVER
200
DESIGNS
ON
REQUEST





Flogel Decorating Works

Importers and Decorators of Fine China and Glassware

Fine English, French and Bavarian China always
in Stock. Large Stock of Glassware in Open
Stock Patterns Ready for Delivery.

Gold Acid Etched Borders a Specialty

MONOGRAMS, SPECIAL CLUB DESIGNS,
SHIELDS, FLAGS, AND
INSIGNIA

ALL KINDS OF SPECIAL WORK EXECUTED
WRITE FOR FULL DESCRIPTION
OR SUBMIT YOUR SPECIAL DESIGNS

FLOGEL DECORATING WORKS

40 West 18th Street, New York

DECORATORS FOR THE TRADE ONLY

The Goods That Bring You Business

are the goods you want to carry. ¶ Every one of the eighteen choice patterns of Open Stock French China Dinnerware that we have ready for your inspection is a strong leader, designed to bring you good business. ¶ These patterns sell at popular price; they satisfy your customers and they satisfy you. ¶ We believe in the many merits of our stock, and we feel sure you will; let us send you a sample set at once to prove it. ¶ An illustrated catalogue will be mailed upon request.

L. BERNARDAUD & CO.

NEW YORK WAREROOM
50 MURRAY STREET

LIMOGES, FRANCE

H. R. CHURCHILL



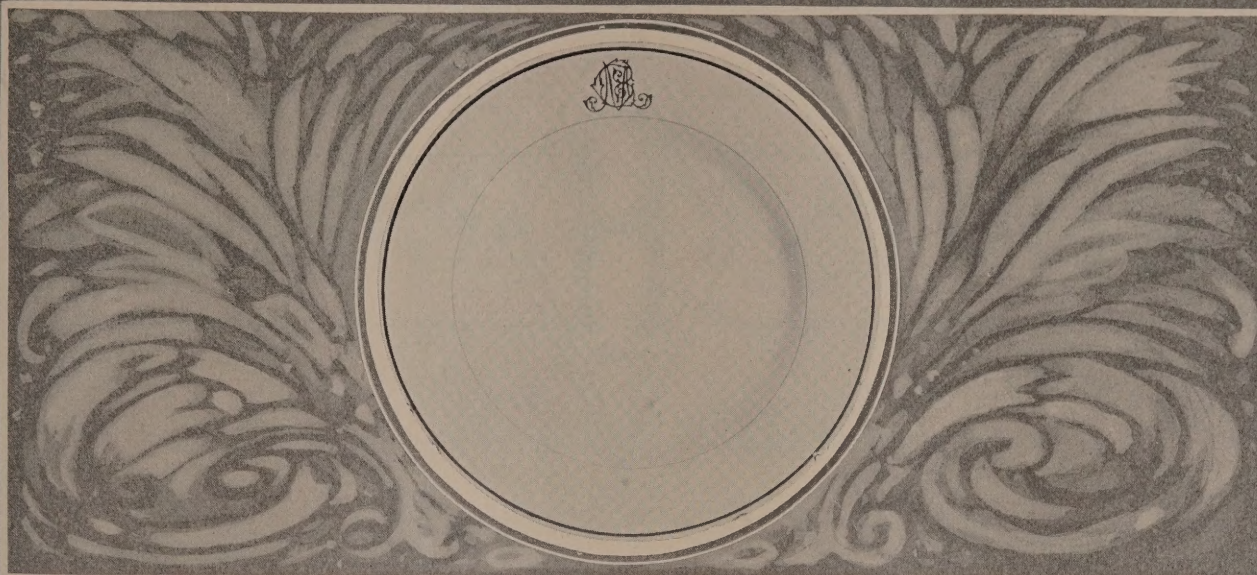
LAMPS, GLOBES AND DOMES

We are making for you for 1912 the finest and largest line of Lamps, Globes and Domes we have ever produced.

Mr. H. B. Whitney will be in Room 604, Fort Pitt Hotel, Pittsburg, during January to show you these new goods.

THE PHOENIX GLASS CO.

New York Boston Pittsburg Chicago



MAYER CHINA

Vitrified Body and Hard Glaze for use in
Hotels, Clubs, Restaurants, Institutions, etc.

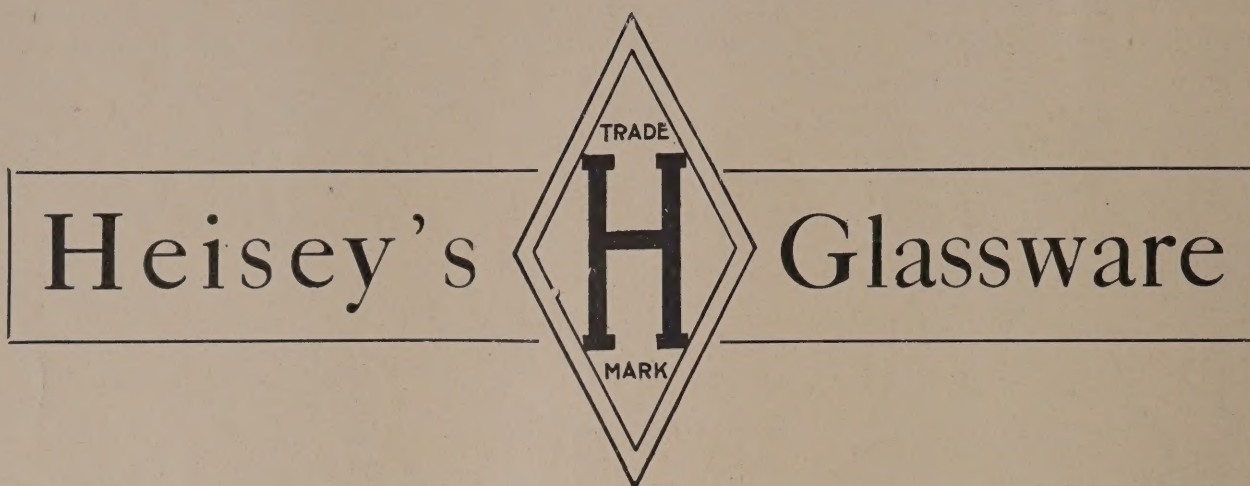
Plain White and Decorated
Underglaze Border Patterns,
Color Lines, etc. Badges,
Names, Monograms, etc. ∴

*Our Mr. A. E. Mayer will be at Room 676,
Fort Pitt Hotel, Pittsburgh, during the month
of January with a full line of Samples*

THE MAYER CHINA CO.

Beaver Falls,

Penna.



Alluring in Brilliancy
Graceful in Design
Unrivalled for Durability

Service Considered the Cheapest
Glassware on the Market



ON EVERY PIECE

Manufactured by

A. H. HEISEY & CO., Inc.
Newark, Ohio

CREATIONS *for* 1912

IN THE

Celebrated Ahrenfeldt China

MANUFACTURED AT LIMOGES, FRANCE

AND IN

THE ART CHINA PRODUCED BY

C. G. Schierholz & Sohn

PLAUE, Thuringia

ARE THE COMING LEADERS IN THEIR
RESPECTIVE FIELDS

ORIGINALITY IN SHAPES AND DECORA-
TIONS, APPEALING TO GOOD TASTE, WILL
PREVAIL THROUGHOUT BOTH LINES.

Moderate Prices and
Prompt Deliveries

HERMAN C. KUPPER

Importer

50, 52 and 54 MURRAY STREET, NEW YORK



PITTSBURGH

JANUARY 10 to
JANUARY 29
E. E. WILGUS



Deldare Ware

BUFFALO

General Offices and Factory



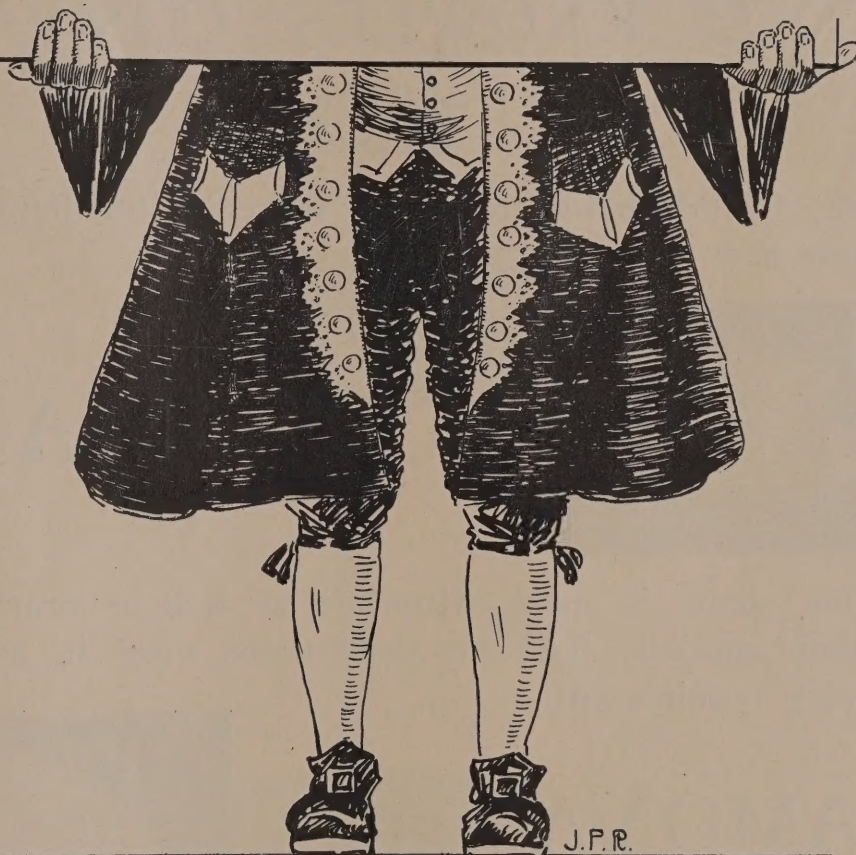
New York Show Rooms

65 W. Broadway
A. H.
Ledden

COLONIAL

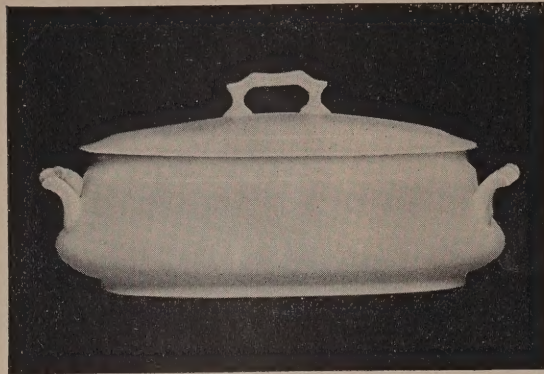
Deldare Ware
Emerald Ware
Dr. Syntax Ware
Blue Willow Ware
Old Ivory Ware
Dinner Ware

Jugs and Specialties
all in Under Glaze
Decorations



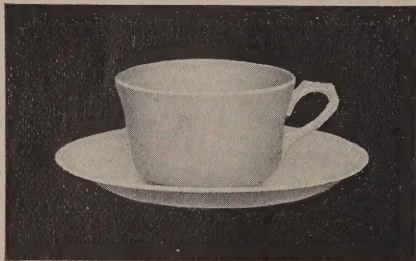
POTTERY

Buffalo, N. Y.



The KNOWLES, TAYLOR
& KNOWLES COMPANY
POTTERS

are offering to the trade, for delivery after January 1st, 1912,
their new shape, illustrated herewith.

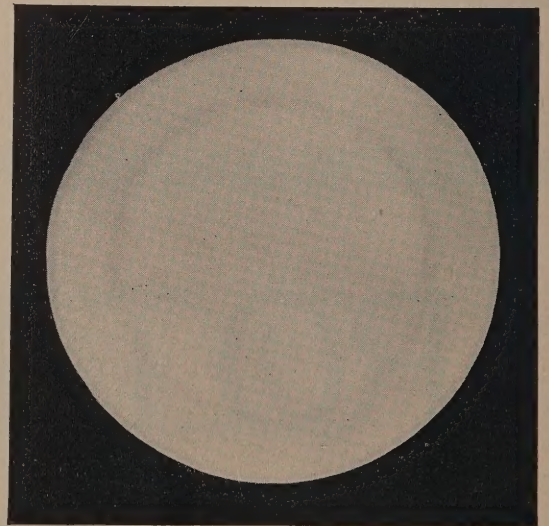


“OMAR”

This shape is most attractive as well as practical, and the
many specially designed decorations vary in scope to meet
every requirement.

“RAMONA” and
“LOTUS”

in new decorations and old continue to
be very popular with the trade.



The KNOWLES, TAYLOR & KNOWLES CO.
POTTERS
EAST LIVERPOOL :: :: :: OHIO

"IT'S THE QUALITY THAT
MAKES THE DIFFERENCE"

Central Glass Works

WHEELING, W. VA.

Manufacturers of

LEAD BLOWN, PRESSED AND DRAWN STEMWARE,
BLOWN AND PRESSED TUMBLERS, DECANTERS,
CARAFES, JUGS, OILS, BLOWN TABLEWARE, ETC.

Hotel, Club and Cafe Glassware



67-6 IN. BLOWN COMFORT, OPTIC, ETC.

OUR SPECIALTY: **Deep Plate Etched Monogram and Crest Work**

IF YOU WANT REAL QUALITY GLASSWARE AT RIGHT
PRICES, AND PROMPT DELIVERIES, TRY US AND BE
CONVINCED YOURSELVES.

BRANCH OFFICES:

New York, A. P. DOCTOR, 66 West Broadway.
Philadelphia, THOS. DOWNS, JR., 610 Denckla Building.
Baltimore, GREEN & THOMAS, 33 South Charles St.
San Francisco, HIMMELSTERN BROS., 718 Mission St.
Pittsburg, ELKINS GLASS CO., 210 Fourth Ave.

Denver, BERSBACK, MALONEY & Co., 1517 Lawrence St.
Boston, L. A. FLETCHER, 157 Federal St.
Cincinnati, THOS. M. LEWIS, 437 Main St.
St. Paul, S. R. McMASTERS, 632 Endicott Building.
Buffalo, E. S. PEASE Co., 611 Main St.



Minton Pâte sur Pâte Vase—Bondage and Freedom

POTTERY AND GLASS

VOL. VII, No 6.

NEW YORK, DECEMBER, 1911.

TERMS: \$2.00 per year in advance
25 cents per copy

A Lost Art Revived

EARLY DEVELOPMENT OF GLASS MAKING—THE EXCELLENCE OF ANTIQUE GLASS—THE HISTORY OF CAMEO GLASS—CELEBRATED PIECES—THE PORTLAND AULDJO AND NAPLES VASES—PROCESS OF MANUFACTURE OLD AND NEW

PERHAPS the strangest of the many strange events in the life-history of art is the way in which one special branch of it will bud into existence in some country, blossom to its full beauty, remain for some short time in the perfection of its fruition, then wither to its decadence, and ultimately entirely decay. Yet this is an occurrence which is constantly to be noticed in the history of any one of the arts. The phases of development and retrogression it undergoes are in most cases the same, or follow in very similar lines. An art springs into being, grows apace, flourishes for the time of its full strength, and then lapses through years—perhaps generations—of degradation into the imbecility of old age, and finally becomes entirely extinct; in short, it is numbered among "the lost arts."

After having been "a lost art" for a thousand or fifteen hundred years, the art of cameo-glass making, the process by which the glorious Portland Auldjo, and Neapolitan vases were produced, was revived, and so successfully as to take its place among the first favorites of modern art manufacture.

It was in Egypt and Syria that the art of glass-making made its first great strides, if it did not actually have its origin there, but it was not until the art reached the shores of Greece that its full capabilities were recognized. The Greeks accepted it as a medium at once, and made this material as subservient to their ideas of beauty as they did all others. To them it was left to develop the art of glass-making to its culmination. From the very nature of the material the specimens remaining to us of their work are few and are probably not the very finest of their execution, but they are sufficient to prove that in the purely artistic side of glass-

making—as distinguished from the scientific—the Greeks were, as usual, pre-eminent.

The excellence of antique glass should not surprise us when we remember how greatly glass was admired in all its forms in classic times, and what consistent and generous patrons of it were found among the Roman emperors and men of wealth. It were a many-times-told tale to relate what prices Nero paid for fine pieces, or to tell again of the patronage of Tiberius, Hadrian, Tacitus, and others. Strabo tells us that so early as the times of Augustus there was at Rome everything necessary for the manufacture of glass, for its coloring, and even for the imitation of crystal and precious stones; and Pliny, who died, it will be remembered, in A. D. 79, says of contemporary artists that "they carved glass more exquisitely than silver." So numerous are the remains of antique glass that the material has been considered by many to have been in much more general use in ancient than in modern times. Wherever the Romans carried their arms and established their empire they took their refinements and luxuries, so that at the present day specimens of their glass are constantly being exhumed in nearly all the countries of Europe, and in some parts of Asia and Africa as well. Not only did they use it for their household utensils and their personal ornaments, but they employed it very extensively in their mural mosaics and in the tessellated pavements of their floors.

Even of the cameo-glass, there are so many fragments remaining that we may not unjustly consider that it was a frequent, though costly, method of decoration in quite early times. Indeed so common had this "chiseled glass" (by which we may suppose cameo-glass is meant) become by the time of Clement of Alex-



Pottery Vases and Statues—Helen Risque

andria, who died early in the Third Century, that he includes it among the offensive and effeminate luxuries of his time. He was somewhat of a vandal, and speaks of wishing to destroy all the pieces of carved glasswork in the interest of the public as being "a pretentious, useless vainglory," good for nothing but to be broken, and to cause to tremble all those who lifted them to their lips. But, notwithstanding the pious aspirations of Clement, the art of cameo-glass making continued to flourish for more than another hundred years longer in Italy, after which time it began to decline, owing to the withdrawal by Constantine of all the best artists and artisans from Rome and Italy to the new empire he had founded in the East. For some time the art flourished in Byzantium, but the Greek spirit in it was almost dead, and from that time dated its rapid decline; although the Byzantine mosaics and some fine specimens of glass in the treasury of St. Mark's, in Venice,

witness to this day that the art existed in the East long after it had quite died out in the West.

Most of the known specimens of antique cameo-glass are similar in coloring to the Portland vase; the ground of a deep sapphire blue, and the relief in an opaque white. Occasionally the transparent blue is lined inside with a layer of white to intensify the color. In some pieces, however, other colors than these two are used, three, four, and even five layers of color having been found on some rare fragments.

The most celebrated pieces of ancient cameo-glass existing today are the Portland, Naples and Auldjo vases and these are familiar almost to every reader. Omitting a description, therefore, as well as the story of the revival of the art, the general process of modern manufacture may be found of interest.

Although in its general principles the process is much the same as the ancient methods must



Royal Copenhagen Vases

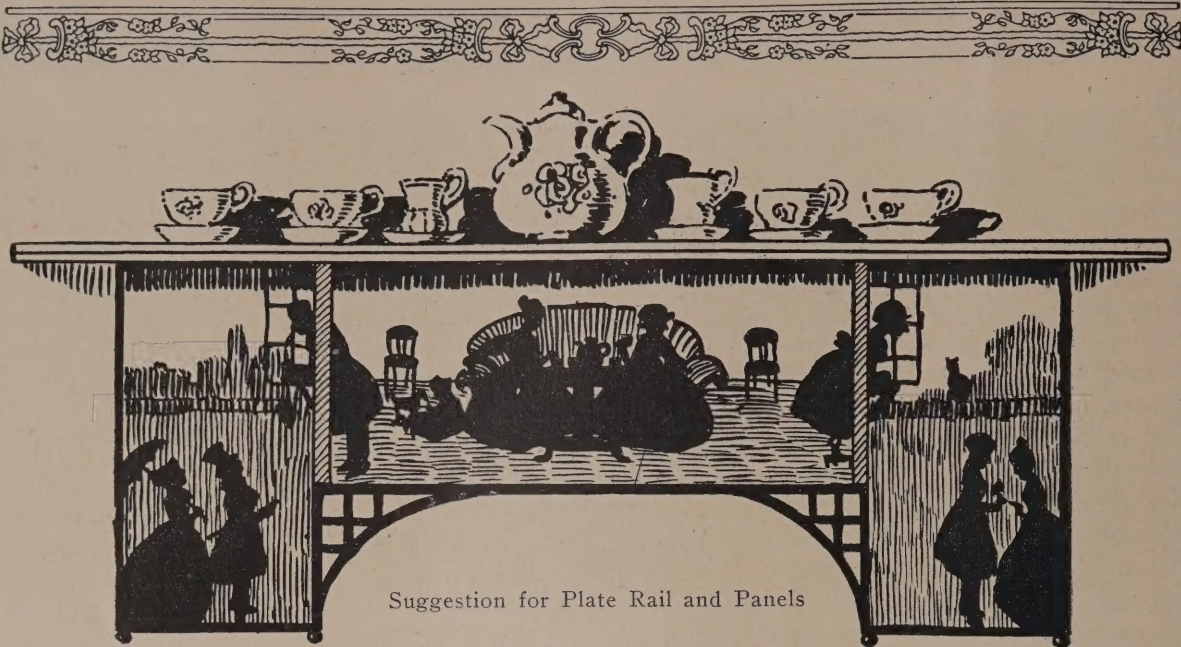
have been, the work is much aided and accelerated in modern times by the employment of acids. These agents do in an hour or two the work which must formerly have occupied weeks and months of constant labor. The manner in which the cameo is obtained in the first place is very simple. The glassblower dips the end of his tube into a pot of molten glass of the color which is to form the body of the object; this lump of glass he rolls to a convenient shape on the marver by his side; he then dips it into a roughly shaped cup of plastic glass which his assistant has formed of the color of which the decoration is to consist. If three colors are required the operation is repeated. The lump of glass thus obtained is then re-heated in the flame of one of the pots, and the different parts become welded firmly together. The workman next blows the piece to the form required, of which he has a full-size drawing on his bench, just as he would a bowl or vase of ordinary glass. After the article has been thoroughly annealed and tempered it is ready for the hands of the decorator. The great difficulty in the

making of the cameo is to get the different layers of color of such a make that they will expand and contract equally. It frequently happens that a beautiful piece will "fly" in the workshop, after it has been entirely finished, if it be exposed to any sudden heat or cold; but, with increasing knowledge of the quality and value of the different colors employed in the work, it is possible to reduce these costly accidents to a minimum.

The designer, who next takes the vase in hand, draws upon it in a black varnish, which is impermeable to acids, the pattern or ornament with which it is intended to decorate the object. The piece of glass is then immersed in a bath of hydrofluoric and other acids, which eat away the whole surface of the vase excepting the parts protected by the varnish. Thus the design is roughly gained in relief before it is touched by the hands of the engraver. From this time the work is done entirely by hand—the glass engraver working upon it at the lathe with a wheel or with minute engraving tools just as he would carve a gem.



Collection of Ware Decorated by L. Pearl Saunders



Suggestion for Plate Rail and Panels

Design as Applied to Ceramics

THE SHAPE TO BE DECORATED—ADAPTING THE DESIGN TO THE SHAPE—
THE PURPOSE FOR WHICH THE ARTICLE WILL BE USED—SIMPLE DESIGNS

BY L. PEARL SAUNDERS.

IN considering design, the first thought that presents itself to the layman, as well as to the artist, is the shape to be decorated.

It may be the walls of a building, such as the Alhambra, where the interlacing of curve and straight line bewilders and charms the eye. Or perhaps a pavement like that found in the church of San Miniata, in Florence, where human and animal forms are grotesquely mingled with geometric designs of endless variety. Or the glowing windows of an ancient cathedral, or a rich hued rug from the Orient, where natural forms are but barely suggested by the innumerable figures filled with harmonious color. Or to come nearer home—the blankets woven by the American Indians, where the decoration is an outcome of the primitive methods of weaving, the pattern naturally adjusting itself to the shape to be decorated.

And so with their simple pottery. It seems difficult for civilized man to subordinate the decoration to the article to be decorated. Perhaps this is caused by the fact that as a rule the designer, and the one who carries out the design to its completion in the finished product, are two entirely different persons, instead of one, as is the case with the more primitive worker, who not only makes the design, but the

shape to be decorated, the two ideas being formed at the same time.

In porcelain painting this obstacle has to be met and overcome, and it has been a serious problem, the ceramic worker being largely at the mercy of the manufacturer. But a better understanding on the part of the artist of the principles of pure design, and a desire for simpler and more beautiful shapes, has been met by the porcelain factories with new patterns that are often an inspiration to the designer.

However, it is by making the most of whatever material there is at hand, that the true artist reveals himself—whether by filling a canvas with beautifully spaced areas, and well related masses of dark and light and color, or whether conforming to the upright lines and subtle curves of a vase. It is all one and the same principle.

Not only must the shape to be decorated be carefully considered, but also the purpose for which it will be used. A vase that is meant for holding flowers fulfills its mission better when done in soft, subdued colors, or perhaps dark, rich ones, but with a design that does not call for more attention than the flowers it is to hold. A dinner service is more pleasing when decorated in a simple design which fol-

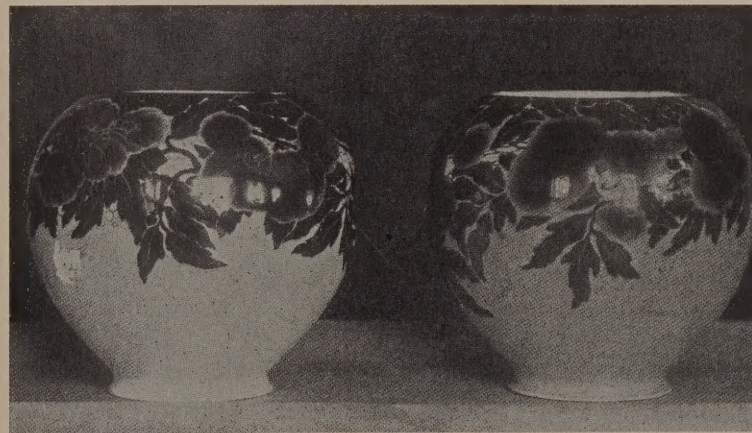


From a Southern School of Decoration

lows the structural lines of the china, than when vieing with the pictures on the wall in point of realistic representations of bird, fish or flower.

To quote from Oscar Wilde, in "The Decay of Lying": "The whole history of the decorative arts in Europe is the record of the struggle between Orientalism, with its frank rejection of imitation, its love of artistic convention, its dislike to the actual representation of any object in nature and our own imitative spirit."

Wherever the former has been paramount, as in Byzantium, Sicily and Spain by actual contact, or in the rest of Europe by the influence of the Crusaders, we have had beautiful and imaginative work, in which the visible things of life are transmuted into artistic conventions, and the things that life has not are invented and fashioned for her delight.



A German Idea in Decoration

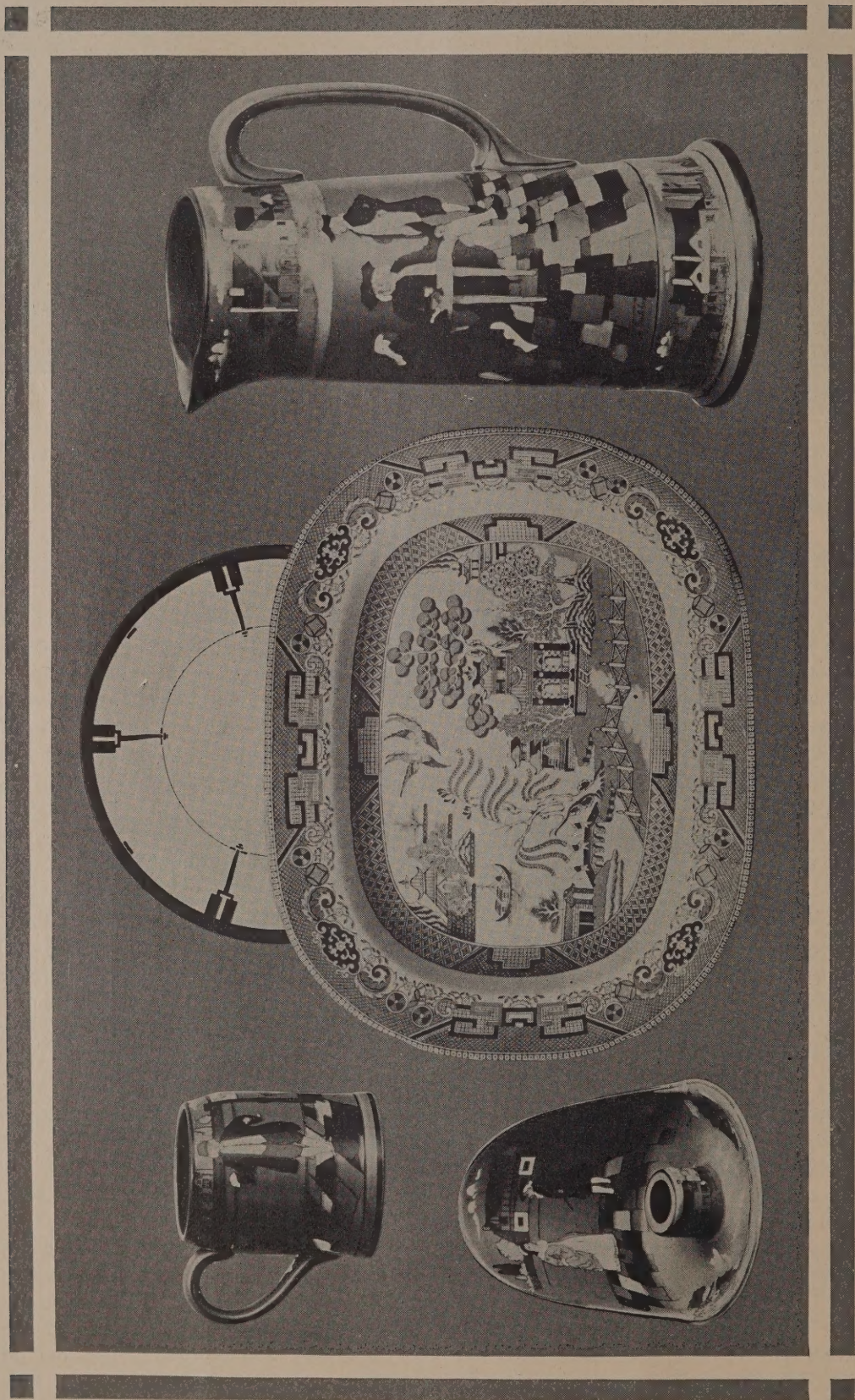
Peruvian Pottery

Ancient Peru, the land of the Incas, a powerful tribe of warlike people who developed a much higher state of civilization than was found in other parts of the continent by Euro-

pean explorers, and who tradition states were direct descendants of the first Incas, Manco Capac and his sister, Mama Oello, the children of the sun, who first appeared on Titicaca Island, has yielded, through the exploration of the ancient burial places, evidence that although the potter's wheel and glazing were unknown to these early people, the art of pottery making and decoration was common among them. From specimens discovered and now on exhibition in the Peruvian Hall, Museum of Natural History, New York, the ancient Peruvian should take high rank as a potter. Most of the

vessels are shaped by hand, but a number, particularly animal heads, were made with a mold. The Peruvian potter expressed the every-day life and customs of his time on his work both by the shape

of the vessel and by its decorative features. Representations of the human figure are common, the potter showing the manner of wearing the garments, hunting scenes, the manner of catching fish and of carrying water jars and spinning wool. Corn God vessels, according to the authority of Professor Charles W. Mead, were to be found in every house in ancient Peru.



Products of the Buffalo Pottery



School of Industrial Art—Pennsylvania Museum

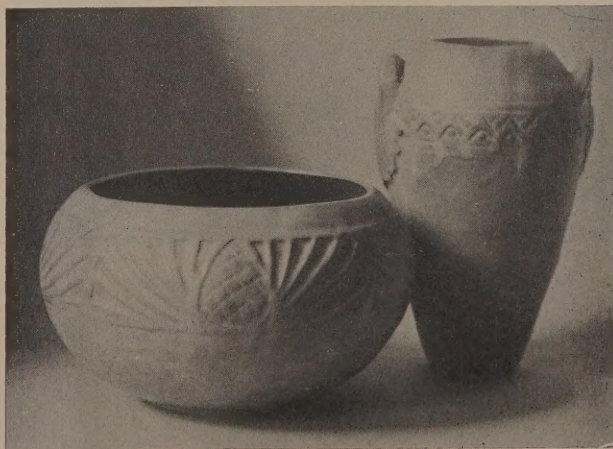
Old Blue-and-White Nankeen China

CHARACTERISTICS OF THE WARE—MANUFACTURE OF PORCELAIN IN THE CHINESE EMPIRE—HOW IT WAS INTRODUCED INTO EUROPE AND ENGLAND

OLD Blue-and-White Nankeen China, so celebrated of late years, is, at most, but an old favorite reinstated; and it is open to demonstration that the demand in the past for this commodity—which has at least the recommendation of good taste—was so considerable that an incredible number of pieces have found their way to Europe, especially during the last three centuries. Perhaps the earliest direct mention of this choice porcelain being introduced into England is referable to the accidental visit of Philip of Austria and Joan, the King and Queen of Castile, in 1506, when the king presented to Sir Thomas Trenchard certain cups of Oriental china, described by Marryat as still in the possession of Trenchard's descendant, and said to be blue-and-white Nankeen.

To account for the appreciation of blue-and-white porcelain, it must be conceded that the qualities should be altogether special to justify either the fashionable mania, or the prices, which, to the bulk of the public, seem disproportionate to the apparent simplicity of the ware. In desirable specimens the material of the paste or body should be of the finest quality, perfectly white, homogeneous, and smooth to the touch as highly polished marble; the form of the objects should be as graceful and delicate

as possible; the outline, finish, and surface free from irregularities; the blue of the most vivid and translucent complexion and sunk so deeply into the body of the porcelain as to simulate agate; the glaze, which is to enshrine, protect, and heighten these perfections, should be colorless, and present a surface equal-



School of Industrial Art—Pennsylvania Museum

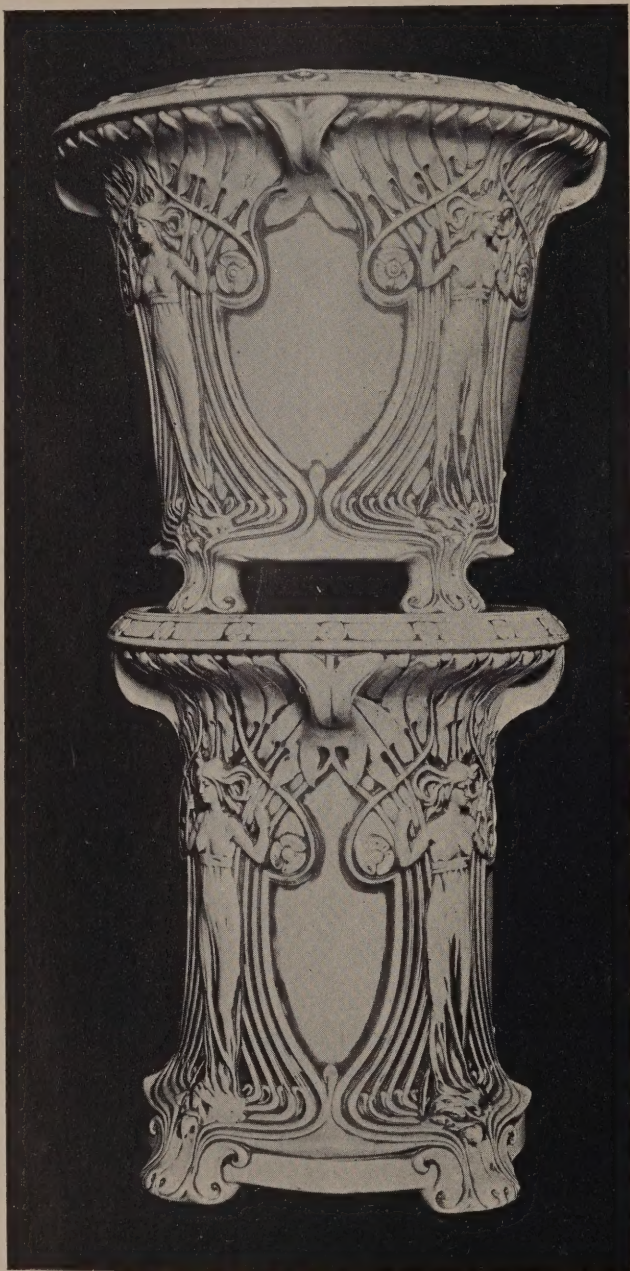
ing that of burnished steel; adding design of decoration, this combination results in a representative specimen of porcelain, which, even to total strangers to the ware, presents attributes of cheerful cleanness and even brilliancy, sufficiently remarkable to obtain recognition and favor almost spontaneously. There is another feature, and that is that true blue-and-white china has hitherto proved practically inimitable; the ancient manufactures of Delft are closest, as at the first glance deceiving the eye with a general air of resemblance; but neither paste nor color has any real similarity, the body of the Delft copies being of light, loose, and very fragile clay, and not absorbing the color. At modern imitations all the *contrefacteurs* have tried their hands; the German and French, though not wanting in ingenuity, have failed utterly, and with the modern Chinese and Japanese, though they, it is true, enjoy all the advantages associated with local industries carried on according to immemorial usages, the manufacture has degenerated beyond all comparison; so that, though their artificers are still paying the old pieces the compliment of making them their models, none too scrupulously, the average imitations should not deceive the veriest tyro in knowledge of the subject.

The manufacture of porcelain in the Chinese

Empire need only be considered incidentally; the early history is obscured and contradictory, but the industry may be held to date back before the Christian era. The Portuguese, after doubling the Cape of Good Hope, were the first to introduce Oriental ware in any considerable quantity on their return to Europe in 1518; but

long before this time porcelain was becoming famous. Marco Polo, the Venetian, was one of the earliest, if not the first of European travelers, who penetrated into the Celestial Empire. He describes, in 1280, the vast importance of the china manufactures, and states that cups, bowls, and dishes were made at Kinsai, to be exported all over the world. He was probably the means of directing attention to the productions of the Far East. Various notices of porcelain occur among the accounts of travelers of the fourteenth and fifteenth centuries, and it is evident that, at an early date, Chinese ceramic wares found their way to Persia, thus accounting for the similarity of shapes noticeable between this china and the brass vessels of graceful form of native Persian origin. Chinese porcelain probably

reached Europe through Egypt. From a letter written by the Sultan in 1447 it is shown to have been brought to France at that period, and that Charles VII possessed several pieces. In 1487 the Sultan sent a present of porcelain vases to Lorenzo de Medici. References to porcelain



Jardinière and Stand—S. A. Weller

are frequent in the fifteenth and later centuries. The Portuguese enjoyed the first monopoly of the Indian trade and it is due to their enterprise that large collections of porcelain, especially vases of great size found in Spanish palaces, were brought direct to the peninsula. The Dutch followed the Portuguese, and long succeeded in monopolizing the commercial intercourse with India

and Japan, and they imported large quantities of porcelain into the north of Europe. The Batavia factory was established in 1602, when the Dutch East India Company was incorporated, and they settled at Formosa in 1624, to be driven out by the Chinese in 1662, whence the trade

was transferred to Canton. A great deal of interesting china has reached Europe through the Dutch East India Company and the Straits Settlements. According to the reports of the company, the ambassador of the United Provinces returned to Batavia, after visiting the Emperor of Japan in 1630, with 21,567 pieces of porcelain. Eleven vessels arrived from the East Indies in 1664, carrying to Holland

"44,943 pieces of Japan porcelain of the rarest character," and eleven other ships, leaving Batavia the same year, transported to Holland 16,580 pieces of porcelain of various descriptions. The Dutch merchants were the most active of all nationalities in this

commerce, and the evidence of their cargoes of china, and especially the blue-and-white, which found special favor with their countrymen, survives in the immense quantities still treasured in old Dutch families. The English East India Company, founded in 1600, traded European commodities for those of the Orient, and china

dishes of all descriptions quickly became articles of importation into Great Britain. The French East India Company was pushing the same trade.

The Chinese are said to have kept the composition of porcelain a great secret, yet there is no doubt that they allowed large quantities of the raw material, in the shape of "china clay,"

to be taken away from the country by ships as ballast. There was a large amount of fable intermixed with the early history of the materials employed, and it was asserted that they only arrived at perfection after being buried for a hundred years.

Marco Polo, the Venetian traveler, who was by the

Emperor of China made governor of Yangtcheow-fou, describes, in the history of his travels (1298), the process by which the Kaolin was brought to the proper consistency at his day: "They collect a certain kind of earth, as it were, from a mine, and, laying it in a great heap, suffer it to be exposed to the wind, rain, and sun, for thirty or forty years, during which

time it is never disturbed. By this means it becomes refined and fit for being wrought into vessels. Such colors as may be thought proper are then laid on, and the ware is afterwards baked in ovens or furnaces. Those persons, therefore, who cause the earth to be dug, collect it for their

children and grandchildren." The supply was abundant in his time; the prices were modest.

The chief cause of the decadence of the different manufactories whence china has been launched upon the market may probably be ascribed to the difficulty of getting the true

(Continued on page 48)



Vases in Bird, Fruit and Flower Motifs



School of Industrial Art—Pennsylvania Museum

Why Some Retailers Failed

FIVE ACTUAL EXPERIENCES GATHERED FROM HERE AND THERE, BOILED DOWN INTO THE FORM OF A STORY WITH A PERTINENT MORAL—FOR YOU

A BREEZY stranger, whom for convenience sake we will call Brown, stepped off an express at a principal city in Ohio, one summer's day, and walked down the main street of the town with a look of conquest and power in his eye.

He put up at the best hotel, and apparently lived there in silence for three days.

The fourth day it became rumored around that the affable stranger—who had conclusively demonstrated his affableness to the smart set of the town in the short space of two hours by treating them all, individually and collectively, in the grill room and tap room of the hotel—had rented the entire ground floor of the largest store on Main Street, and would open at once an exclusive China and Art Shop carrying everything coming under those respective headings.

Everybody heard the rumor, but no one could "tag" it and learn the truth.

The fifth day the rumor was confirmed by the displays on the rented store; by the arrival of many sundry boxes at the freight station, addressed to Brown, and lastly by the full-page announcements which appeared in the two evening papers of the town.

And those advertisements! They won their way to the heart—and pocketbook—of every inhabitant for miles around. Never had the town seen anything like them: so original, so frank, so convincing. It was a pleasure to read them. They were discussed in the home, on the streets, at social gatherings, and everywhere where conversation was the chief thing indulged in. They appeared in the morning paper of the next day, and from that time on were one of the seven wonders of that Ohio town.

The exclusive Art and China store opened late in August. It was crowded for a week.

One month later the full-page advertisements dropped down to a half page in size.

Then to a quarter page.

Later in December the advertisement was omitted from the papers entirely, and the next day the receivers put a padlock on the front door.

The business had failed.

It was a nine days' wonder, and then some curious tongue asked: "Why?"—referring to the failure.

It was easily answered. Brown had done business on hope. His advertisements had given a thousand virtues and values to his goods, when in reality the sum total of their attributes was zero. Or as one of the town wits chalked it on the station fence:

BROWN, HIS VALUE AND HIS GOODS=
0 X 10000000

Brown had unending hope that customers would forget the story of his advertisements and buy the goods in the store anyway. He had hopes, in short, that the public would overlook the misrepresentation of his various high-colored statements, and, overlooking, give the store their trade.

But he failed in his judgment of the public. And he failed in his business.

MORAL: Two and two make four.

EDITOR'S NOTE—This is the first of a series of five stories on the same theme that will appear in *Pottery and Glass* during the coming year. The next article will appear in an early issue.

PARAGRAPHS FOR THE RETAILER

You do your employee an injustice if you harbor suspicions against him without taking pains either to verify or to correct them.

The busy man who takes care of the minutes of time will find that the hours will take care of themselves.

The opinions you express of other people behind their backs will be quite apt to find an echo in the opinions expressed of you behind your back.

Some merchants are so pig-headed that they would rather fail following their own ideas than succeed by following the advice of someone else.

The chief reason why the mail order business houses get so much business is that they keep asking for it, telling people about their goods and urging them to buy. Will you do as much?

If you believe in different degrees of honesty, it is a pretty safe bet that you are not particular which one you adopt for yourself.

Lamps, Lighting Fixtures, Shades & Art Metal



derglaze and overglaze treatments by which a shade made from a single piece of glass may be made to portray the most diversified scenes.

Wicker and basket lamps, with wicker shades underlaid with silk and pottery bases of the same color, covered with a wicker network, are

among the newest ideas in lampware. In willow lamps, beautiful effects may be obtained by lining the openwork shades with flowered cretonne. Then too, there are shades made entirely of lace, cretonne, silk or similar material, with carved wood bases in gold or natural finish.

In metal lamps brass is a common material for the shade and bronze for the base. For the shade sawed brass is underlaid either with art glass or silk. In the latter case, brass is frequently used for the base, and when used in combination with yellow silk, some exquisite results are obtainable. Cast-iron is used advantageously with art glass for the shade. It is in the bases, however, that such metals as iron and bronze serve their best purposes. Thus an art glass shade with a palm leaf motif is supported by a palm stem of metal or electroliers or portables may be supported by human or animal figures.

For the arts and crafts home, a lamp is now made with both base and shade of pottery in various matte and glazed colors. The beauty of art glass or crystal is enhanced by insertions of art glass or crystals.

The cut glass manufacturer has also taken advantage of

It is only within a quarter century that lamps have become objects of art. Where before that time there were but few that could be classed as really beautiful, now lamps are made with the æsthetic viewpoint equally as important as the utilitarian. In no modern industry has the artistic and practical been more successfully harmonized. Next to color, light is the all-important consideration in the adornment of the home, and too much attention cannot be given to this feature of interior decoration.

Art glass offers unusual opportunities for this purpose. Domes and showers in leaded or paneled glass with floral, fruit and conventional treatments make possible a wide differentiation in color and design. Cathedral and bent glass, used largely in portables, is equally as useful for the attainment of the beautiful. Added to these are various un-



Marine Mosaic Lamp
Designed by
W. Cole Brigham



Marine Mosaic Lamp
Designed by
W. Cole Brigham

the growing demand for the beautiful in lamps and is turning out some delightful portables, candelabra and electroliers of this material.

Progress has also been strikingly noticeable in fixtures. The modern fixture excels its predecessor in excellence of execution and workmanship even more than in design.

Shipping expenses on articles sent to Paraguay from the United States are well illustrated by the purchase of a lamp, the price of which was \$12 in Chicago. By the time it was delivered to the purchaser in Ascuncion he had paid on it the equivalent of \$47.15 in United States currency, covering price, freight, tariff, commissions and trans-shipment charges in Buenos Aires.

The R. & B. Lamp Co., of Charleroi, Pa., was granted a charter at Harrisburg recently, with a capital stock of \$5,000. The incorporators are: G. F. Rylands and R. H. Rush, of Charleroi, and C. B. Bartley, of Pittsburg.

The Isaac Stern Collection

The valuable collection of art objects of the late Isaac Stern, which was sold at the American Art Galleries, November 23 and 24, included numerous pieces of old Chinese porcelains, Satsuma ware, European ceramics, glassware, table china and rock crystal.

A blue and white bottle-shaped Chinese porce-

lain vase was decorated with a band of chrysanthemums, amid foliations, palmettos and sceptre head scrolls, under a network of brown lines. It is of the Ch'ian-lung period (1736-1795). A small club-shaped vase, in clear white hard paste, is decorated in brilliant enamel colors of the Kiang-hsi *famille verte*, with a scene depicting a Chinese lady with two children in a garden. A Satsuma tea bowl in fine creamy white texture, is skillfully decorated with numerous minute figures, boating scenes, ceremonial gatherings and landscape, in beautifully combined enamel colors and embossed gold. The border is of Greek fret and floral scrolls. This is an exhibition piece by the great Mezan.

The European collection included Dresden, Coalport, Royal Vienna, Royal Worcester, Crown Derby, Royal Berlin, Copenhagen, Sèvres, French, Russian, Arita and German.

A Grand Minton "Jubilee Vase" is a reproduction of the celebrated piece given to Her Majesty Queen Victoria upon the occasion of her jubilee in 1887. The vase has a cylindrical body, with a spreading case, and trumpet-shape neck with boldly modeled scroll handles, which descend to the shoulder of the vase, one of which is invested with an opaque blue glaze, relieved by gilding and raised ornaments. The form is a fac-simile, but the *pâte-sur-pâte* design has been specially executed for this vase by Mr. Solon.



Collection of Shawsheen Pottery

When a Retail Merchant Advertises

"WHEN a retail merchant approaches the subject of advertising," said a well-known publicity man recently, "he is generally obsessed with the idea that the whole matter is worthy of little time, no planning and less thought." Judging alone by the terrible examples and labored attempts of a large percentage of retail merchants who advertise, the estimate of this writer is quite correct. But, on the other hand, it must be admitted there are those among the retailers who give a great deal of time and attention to their advertising and who regard it not alone as a means to an end, but as an essential and principal part of their daily business as well.

Advertising, whether it be that conducted by the smallest retailer or the largest producer in the country, is not a "hit or miss" game, but an absolute science, depending upon certain definite factors. If it be approached with that understanding in mind it is quite likely that those who now devote little or no thought to their advertising will begin to regard it in a very different light.

It has been rightly said that it is not the amount of copy that gets printed in an advertisement that counts, but the amount that gets read, and if an advertiser keeps this in mind he will be sure to give considerable attention to the matter of the lay-out of his advertisements. A number of facts stuck together to fill up a certain amount of space may or may not get read, and the chances are greatly in favor of their not getting read. On the other hand, if several simple statements, containing the entire "meat" of the advertisement, are cleverly arranged and laid out, that advertisement will attract attention, and if the statements contained in it are interesting, they will be read and thought on carefully.

Arrangement, then, is one of the most essential factors of a good advertisement. The type must be of simple design, clear cut in appearance, legible and withal attractive when printed.

And moreover, the text matter, if used with illustrations, must not be cut up so that it is difficult to read or so that the effect given is that of a jumbled mass of words and pictures.

In seeking to get the best out of their advertising, many advertisers make a rough sketch of their "ad," laying it out carefully in detail before writing a single word of the text. By this procedure a merchant is better able to allot correct space to the different statements he has in mind, and can figure out where the illustrations should be placed to be most effective. Then, too, when he comes to write his copy he will know just how much to compose, and can condense it to suit his needs.

There are many advertisers who make use of borders in all their advertisements claiming that such ornamentation attracts the attention of the readers, and an advertisement that might otherwise be passed over, gets read. They spend more money and devote more time to obtaining satisfactory borders and illustrations for their copy than they do in writing the mere advertisement itself. Of course, it is quite obvious that a well-designed and laid out advertisement, garnished with carefully executed illustrations,



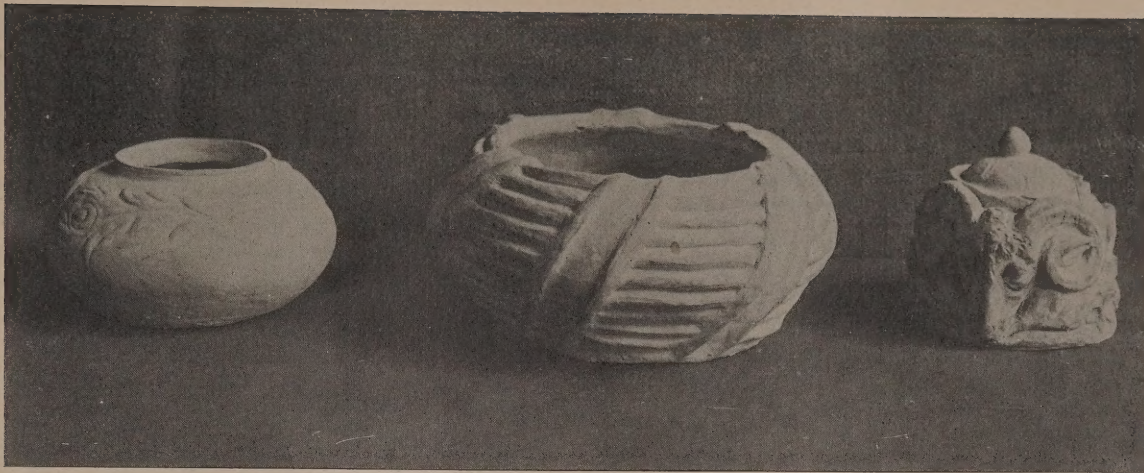
A neat and effective advertisement, hand lettered throughout

does attract the attention of a reader, and if the text of the advertisement has more than passing interest, it will help hold the attention thus attracted.

Imitation has been called the sincerest form of flattery, but when a retail merchant imitates, in a more or less flagrant manner the style of advertising adopted by his competitor, he is doing himself and his store an unnecessary harm. While the copy and its conjunctive lay-out may be very well when use by his competitor, the imitating merchant must remember that the point of view behind the original ad is not his, and that, the important part of it all, he cannot simulate. His attempts at imitation will be forced, lifeless and uninteresting. If a merchant must advertise, let him be original.



Terra Cotta Lamp and Shade—New York Y. W. C. A.



Terra Cotta Bowls

Pottery for Educational Purposes

SOPHIA A. WALKER

THE work illustrated here is not made for commercial, but for its educational use; the vases are not made to hold water, but to train a craftsman's hand and to awaken the mind and taste.

Just as the greatest artists in the earlier days could model you an equestrian statue, paint a portrait, design a tower or plan a pageant, so our students think of art, even at the beginning of their study, as an expression of a love of beauty in varied ways. They draw and design with a needle (in art embroidery) or with gauge and chisel (in wood carving), or with charcoal, chalk or paint box, or with T-square and compass. All of our students do all of these things and more, so that very little of the twenty hours spent in school goes to clay design; but possibly the girls like clay work the best.

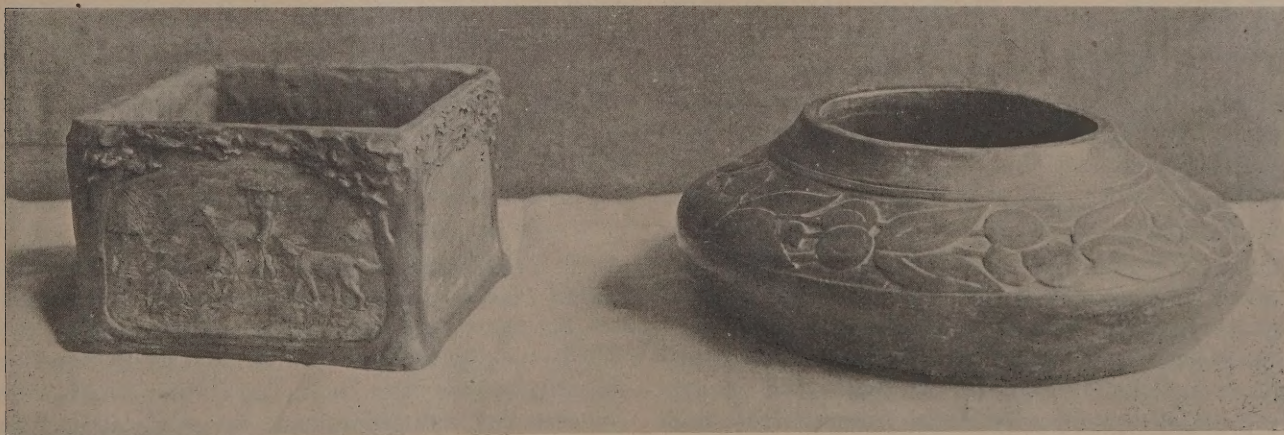
Because we regard design in clay as training of eye and hand and not for its trade results, we do not use the Potter's Wheel, but build up the object from slabs of well molded clay, or cords or tapes of clay, to let the hand linger over the silhouettes and surfaces, mating this outline with that, and refining the shape as can hardly be done in the more summary process with the wheel. Then the result, essentially hand

made and personal, is borne in triumph to be fired and has the very touch of the designer in its substance when it is carried home.

Neither do we use over-glaze or under-glaze, which are trade processes rather than education to the taste. We apply color as nearly as we can know their processes, as the Greeks colored their terracottas and marbles. The secret of their varnish glaze is lost, but Joseph Lindon Smith, who has made a study of medieval and classical terracottas, tells us that they used a stain not unlike the oil paint as it comes from the tube diluted with turpentine; rubbing gives it a polish. One quotation from a classical author has come down to us which confirms Mr. Smith's analysis; it says those works of a certain famous sculptor were "best which he smeared with his own hand."

Pottery has a place in our course before the girls model animals after Bary and then copy the human form and head. The range of forms includes tiles, boxes, sometimes with covers; lamps, sun-dials, book ends, sconces, lanterns, trays, vases, loving cups, and other objects. An illustration last month was of a clock case of Egyptian style—with incised lettering.

(Continued on page 48)



Terra Cotta Box and Bowl

POTTERY AND GLASS

WITH WHICH IS COMBINED

GLASS AND POTTERY WORLD

GLASS AND POTTERY WORLD, Founded 1893.
CHINA, GLASS AND POTTERY REVIEW, Founded 1897.
Amalgamated, April, 1905.
POTTERY AND GLASS, Founded 1908.
Amalgamated, April, 1909.
REG. U. S. PATENT OFFICE.

PUBLISHED ON THE FIFTEENTH OF EACH MONTH BY
HUOTT PUBLISHING COMPANY
395 FOURTH AVE., COR. 28TH ST., NEW YORK.

THOMAS A. CAWTHRA, *President and Treasurer*
EDMOND J. HUOTT, *Vice-President*
FRANK F. LYONS, *Secretary*

DEVOTED TO THE INTERESTS OF THE POTTERY, GLASS, LAMP, ART METAL
AND ALLIED INDUSTRIES.

T. A. CAWTHRA, *Managing Editor*
PROF. CHARLES F. BINNS, *Technical Editor*
THIS MAGAZINE IS A MEMBER OF THE AMERICAN TRADE PRESS ASSOCIATION.

BRITISH REPRESENTATIVE,
Bertrand Rhead, 50 Pall Mall, Hanley, Stoke-on-Trent.

SUBSCRIPTION RATES: UNITED STATES, \$2.00 PER YEAR. ALL OTHER
COUNTRIES, INCLUDING CANADA, \$2.50 PER YEAR.

Change of copy and instructions regarding advertisements appearing
in the magazine must reach this office not later than the 5th of the
month, as the first forms are sent to press on that date.

Entered at the New York (N. Y.) Post Office as Second Class Matter.

VOL. VII. DECEMBER, 1911. No. 6.



DECEMBER
TWENTY-FIFTH!

BE merry. For one day in the year throw aside your petty cares, square up your shoulders, fill your chest with the invigorating air of an inspiring season, look the world full in the face, and wish your fellow man a thrice Merry Christmas with a shake of the hand that pulses with the blood of gladness. That is our Christmas message to you; take it, practice it, not only on the Twenty-fifth, but throughout the entire year.



THE PULSE OF
BUSINESS

As the year draws to a close the pulse of business quickens. Whether this is due entirely to a healthy demand coming from the ranks of the retailers, or a mere passing reaction due to the temporary impetus of holiday shopping, is largely a matter of conjecture. The manufacturers seem to think that the quickening is genuine and in many cases report overtime work in an attempt to fill their large number of present and near future orders. Further inquiry brings to light that the greater percentage of this business was booked at fair market prices and not at special figures quoted for bait. The retailers are overjoyed at the very bright prospects for a high average Christmas business and have replenished their stocks liberally with strong hopes of coming out at

the large end of the horn. Should business, for any untoward reason, tighten up between now and the end of the year many a merchant will be caught with an overloaded stock, and the wholesale and jobbing fraternity will find themselves facing a dead market. But it is highly improbable that trade will do other than increase during the next few weeks, for it is almost axiomatic that a quiet summer means a quick winter, and there is no one who will dare gainsay that we have passed a quiet summer this year.

HONESTY, LOYALTY AND ENTHUSIASM MANY serious questions must be considered in selecting men, says H. G. Selfridge, the London

merchant. Honesty is one—a matter, perhaps, to be decided only by records. Loyalty is another. Unlike honesty, this is easily cultivated, if as easily sacrificed in a day. Enthusiasm is important. In some places it is frowned upon—regarded as bad form. Yet only by stirring up a man's enthusiasm are the fires of his energy kept alive. If a young man feels he wants to go deeper into the business all the time, to give it additional thought, energy and intelligence, to damp his enthusiasm is to kill his value as an employee.

LOAN SHARKS
GAIN VICTORY

IN a recent issue of POTTERY AND GLASS, certain phases of the loan shark evil were commented upon at the request of the Merchants' Association of New York. There will be regret everywhere except in "loan shark" circles, says a New York daily, that the Appellate Division of the Second Department has found itself forced to reverse a decision of the First Department and to hold that if a person signs a grotesquely foolish, but not illegal, contract he must abide by its consequences, though they be disastrous to himself.

Of course, it is true, as Justice Woodward writes, that "it is not the province of the law to make it impossible for people to make foolish or improvident bargains," but it does seem that a bargain, though legal, might be so utterly foolish, so greatly improvident, as to justify a court in assuming that it was made under a misapprehension of its terms and therefore void or voidable.

This assumption would be especially reasonable in the case of bargains made by needy, reckless, or ignorant borrowers who apply for money to the lenders who have so well earned the name of "sharks." The application of that name is, indeed, a slander on a fish as deserving of respect as any other, and guilty of no crime except that of being big enough to make the voracity which he shares with every other fish dangerous to men. But "sharks" these lenders have been called, and the reputation which is cruelly unjust to the real sharks is not a bit too bad for the users whose contracts the court considered, severely characterized—and upheld.

The decision will discourage the virtuous and re-

joice the wicked. Therefore there simply must be something the matter with it, sound as does the logic on which it is based seem to be.

TRADE PUBLICATIONS ABROAD

As a result of the steady growth of the American export business with southern India, writes Consul José de Olivares at Madras, the periodical trade publications regularly received at this consulate do not cover all of the lines of American goods for which there is a demand in the country. The publications especially needed are those dealing with cotton goods, hardware, machinery, crockery and glassware, groceries, and druggists' supplies.

Careful attention is given at this office to the displaying of trade literature upon suitable reading tables, and local importers and trades people, who figure among the numerous callers, manifest keen interest in the various publications available for their perusal.

The consulate will be glad if publishers who are interested in exploiting abroad the various lines of American manufactures and products marketable in southern India will place this office on their permanent complimentary mailing list.

Consul Joseph I. Brittain, of Prague, Bohemia, states that after the copies of the forty or more American trade journals that comes to that consulate have remained in the consular reading room a few weeks they are sent to the various public reading rooms and to the leading public houses of the city. He says that many of the people visiting these public places can read English and become interested in American products.

THE HIRED MAN

A LARGE card is displayed by a corporation with many branch stores. It says to each employee: "Every man should work and feel that he is part of the firm and not a hired man."

The idea here is plain. Every employing concern earnestly desires the co-operation of the entire man for the hours he is in actual employment. He is hired to give of his personality clean up to the limit—bone, muscle, mind, and that part of his very soul which will guide him to do right.

Now what shall we think of the corporation which also binds this man to "do only what he is told to do"—to follow rules that leave him no discretion, no liberty to exercise tact and his best judgment? How can one forget that he is a mere hired man if he is reduced by iron rules to the mere machine-like execution of some executive officer's regulations?

The railroad demands that the train hands "know nothing" if a train is belated or an accident occurs. The express clerk will only explain, "That's orders; ask the super." The clerk in the gas office makes no explanations beyond, "That is the rule they give us. If you do not like it, you must ask the directors. Please step along and don't block the way."

In other words, two absolutely impossible things are desired. First, slavish devotion to rules made at a dis-

tance; second, manly enlistment of the entire being of a person who is possessed of deliberative powers.

The "hired man" is a natural result of too many rules—of the want of confidence, of distrust. The employee is not going to burn the candle of his very soul to help on the employer who really treats him like a hired man—nay, more, like a hired machine.—The Evening Mail.

EXHIBIT AT AMERICAN ART GALLERIES

A RECENT sale at the American Art Galleries, Madison Square South, included some seventy-five pieces or sets of old English china and of antique and modern porcelains.

The vase collection contains Chinese, Capo di Monti, Marseilles, Delft, Worcester, Höchst and Nille. Among them is an old Chinese vase, with a dense porcelain body, covered with an apple-green glaze, and decorated with sacred flowers and symbols painted in brilliant enamel colors. The tall spreading neck is of rose pink glaze. The bands and handles are in imitation of iron. The body of an urn-shaped Capo di Monti vase, with tall handles on tall foot, is ornamented with mythological figures modeled in high relief and decorated. A large French porcelain vase in Sevres style is decorated with pastoral subjects and landscapes by H. Poitevin. The base and neck are of *bleu de roi* glaze with leaf scrolls in embossed gold. Mounted in metal, the vase is thirty-four inches high.

Among other prominent factories represented were Staffordshire, Delft, Wedgwood, Lowestoft, Dresden, Copelands, Chelsea, and Frankenthal.

ELECTROPLATED CHINA

A NEW process for the electrical deposition of metals on porcelain and glassware is being introduced in England. Previous efforts have been of two classes. In one it has been sought to obtain the electrically-conducting surface which is necessary by applying a film of graphite or plumbago by means of varnish, rubber solution, etc. In this case the deposited metal is evidently not in direct contact with the porcelain or glass, and there is the defect that the deposit is uneven and that it cannot readily be polished because the heat generated is apt to soften the varnish. In another class of processes the surface of the porcelain has been rendered conductive by burning-in non-oxidizable metals, such as gold and platinum, but the objections here are that the system is complicated and that the metals available for the purpose are expensive. In the new method the surface to be coated is rendered a conductor by a chemical reaction which does not involve the application of heat and which results in the metal and the china or glass being rendered one homogeneous body. It is claimed that the process is simple and inexpensive, that the amount of the deposit can be varied to suit different requirements, that the deposited surface can be polished, burnished, oxidized, lacquered and heated like ordinary electro-plated ware, and that the strength of china or glass articles is greatly increased so that they become unbreakable.



Notes About New Firms Entering the Pottery and Glass Field and Changes in Old Concerns

TWO large retail stores which for the last twenty-five years have been identified with the Twenty-third Street shopping district are about to leave their old quarters for the uptown Fifth Avenue section. They are the furniture firm of R. J. Horner & Company, now in Twenty-third Street, and the china and glassware firm of Higgins & Seiter, in Twenty-second Street, near Sixth Avenue.

Early in the spring they will move to Thirty-sixth Street, just west of Fifth Avenue. Horner & Company will occupy the entire building at 22-26 West Thirty-sixth Street, a twelve-story structure, while Higgins & Seiter will occupy four floors of the building directly opposite, at 19-21 West Thirty-sixth Street, in addition to two floors of the loft in the rear at 22-26 West Thirty-seventh Street.

In the same street, east of Fifth Avenue, the new Haviland building is nearing completion. In the Thirty-sixth Street section of Fifth Avenue there will soon be established a new chinaware and household furnishing center. The Higgins & Seiter lease is for twenty-one years, at an aggregate rental of \$550,000. The firm expects to move into its new quarters by March 1.

Representatives of foreign governments and men distinguished in public and business life joined with some of the leading merchants in the United States in honoring John Wanamaker at a luncheon at Sherry's recently, in commemoration of his fifty years in business. A silver lov-

ing cup nearly three feet high was presented to Mr. Wanamaker. It bore this inscription: "Presented to John Wanamaker as a tribute of the high esteem in which he is held by his fellow-merchants of the United States—1861-1911."

In reply Mr. Wanamaker said: "Fifty years steadily in business life seems like a long time to be in one place working out one purpose. There are no locks on the doors of wisdom, knowledge, honest enterprise and the opportunities on every side. Wherever a man's lot is cast or whoever he may be, capitalist or capitalless, knocking steadily and persistently on these doors will surely open at least one of them."

Pottery and glass departments of the larger stores report an excellent Thanksgiving season trade. Buying started early and continued steadily until the end of the month. Christmas shopping thus far has been brisk, but was far from being completed by the "fifteenth."

J. E. Young & Company, of Columbia, S. C., contemplate adding a line of china, glassware and woodenware.

Waldo B. Whiting, a drygoods dealer in Milford, Mass., has purchased the stock of A. W. Gould, dealer in china and glassware. The two businesses will be operated under one roof.

The Harlow Drygoods Company, of Tulsa, Okla., have added china, glass and house furnishings.



The Successful Retailer

IF a man can so conduct his business that he and his establishment become an essential factor in the life and times of his community, he may call himself prosperous and his business successful. But such a condition can only be brought about by diligence, persistent effort, integrity, and the artful combining of Service with merchandise that is distinguished by Quality and a Just Price. It is not a quick process nor is it easy, but its rewards are large and its effects are lasting.



Business and Personal Items About Prominent People in Different Branches of the Trade

R. GLASER, of Higgins & Seiter, 50 West Twenty-second Street, New York City, has been elected president of the Samuel Tichner Society, a prominent charitable organization.

Dorman J. Sinclair, of the Jefferson Glass Company, Follansbee, W. Va., has been appointed by Governor Harmon, a member of the Perry Victory Centennial Commission. Mr. Sinclair is a resident of Steubenville, Ohio.

E. H. Unger, 76 Park Place, New York City, has been in East Liverpool, arranging samples of new lines which he will show next year.

George H. Bowman, of George H. Bowman & Company, Cleveland, Ohio, arrived from Europe on the Lusitania, November 24.

H. N. Harker, of the Harker Pottery Company, East Liverpool, Ohio, has declined a municipal appointment tendered by Mayor R. J. Marshall.

F. H. Hutchins, vice-president of the National Brotherhood of Operative Potters, has been voted an increase in salary. He will receive \$1,600 the year, instead of \$1,200 as formerly.

John Reark, a foreman at the Knowles, Taylor & Knowles potteries, in East Liverpool, Ohio, has announced his candidacy for recorder of Columbiana County.

The pottery industry is furnishing its share of men for local as well as National politics. George C. Thompson, of the C. C. Thompson Pottery Company, is said to be the most available candidate for the Republican nomination for Congressman from the Eighteenth Ohio District.

Joseph Kahan, who has been representing the Vir-den Manufacturing Company's line of brass goods in the Middle West, has recently signed with the American Art Glass Company to represent them also in that territory. Jacob Hartman, president of the American Art Glass Company, has been covering this territory in the past, but from now on will only make one trip a year, merely to keep in touch with his old friends.

It is reported that E. M. Uniack, Jr., who represents the Onondaga Pottery Company, at 200 Fifth Avenue, New York City, has tendered his resignation, to become effective January 1.

Joseph Watte succeeds F. L. Van Deman as crockery buyer for Butler Brothers, New York City.

President Falliers, of France, recently conferred the badge of the Legion of Honor upon John Wana-maker.

G. E. Nicholson, formerly with the Plume & Atwood Company, New York City, has entered partnership with George A. Malone at 32 Park Place.

N. C. Myers, now with Miller, Rhoads & Schwartz, of Norfolk, Va., will go with the Strouse-Hirschberg Company, of Youngstown, Ohio, January 1. The latter will open a new crockery, glass and house-furnishing department.

Frank E. Freese, secretary-treasurer of the Ripley Glass Company, Pittsburg, Pa., has been appointed by the Pittsburg Credit Men's Association as one of the committee on "fraudulent failures and prosecutions."

Incorporations

The Canton Porcelain Company, of Canton, Ohio. To manufacture earthen products covered with porcelain. Capital, \$25,000. Incorporators: F. A. Fenton, M. F. Laubert, F. J. Berdel, Edward Williams and Sophia Laubert.

The Dixon Art Glass Company, of Los Angeles, Cal. Capital stock, \$100,000. Incorporators: F. A. Dixon, W. L. Dixon, and H. P. Dixon. The firm had been in business for a number of years prior to incorporation.

Lewis County Glass Company, of Weston, W. Va. To manufacture glassware of all kinds. Authorized capital, \$75,000. Incorporators: G. I. Keener, J. M. Dennison, F. G. Orr, W. G. Schmidt and H. E. Travis.

The Boston Bent Glass Company, of Boston, Mass. Capital stock, \$50,000. Incorporators: A. Foppiano and I. J. Lodi.

Crescent Glass Company, of Chicago, Ill. To manufacture and sell cut glass. Capital, \$5,000. Incorporators: B. H. Loosley, C. W. Reosner, and H. L. Kelly.

The American Silica Sand Company, of Huntingdon, Pa. Capital stock, \$5,000. Incorporators: A. P. Meyer, H. C. Meyer, and A. W. McCandless.

The General Glass Manufacturing Company, of Chicago, Ill. To manufacture lamps. Incorporators: R. S. Fox, J. S. Miller, and H. S. Hansom.

The American Volsam Company, of Augusta, Me. Capital, \$500,000. To manufacture pottery. Officers: E. J. Pike, L. J. Coleman, and C. L. Andrews.

Pencilings of Potteries

AUSTIN, *Tex.*—All small pottery plants in the vicinity of this city will be combined and hereafter operated under the management of the Athens Pottery Company, which has just been incorporated with \$100,000 capital stock. The headquarters of the new company will be at Athens, Tex. The incorporators are P. E. Miller, J. C. Hogue and J. E. Miller. The Winfield Pottery Company, of Winfield, Tex., will be taken over by the new corporation. The company will be the largest pottery corporation in the South.

Canton, Ohio.—It is reported that a pottery for the manufacture of table and toilet ware will be erected at an early date.

Cincinnati, Ohio.—The Rookwood Pottery Company is to have its capacity increased in order to permit of greater production of art pottery architectural materials. An addition possessing about 3,000 square feet of space is to be built at once. According to President W. W. Taylor, of the Rookwood Company, extensive advances in art pottery work for homes and buildings are to follow the completion of the new addition.

Coshocton, Ohio.—The new hospital here has been presented with a complete outfit of china by the Pope-

Gosser China Company. The hospital was built largely through the efforts of manufacturing interests in the town.

East Liverpool, Ohio.—The Knowles, Taylor & Knowles Company has added two new decorating kilns, in order to increase the capacity of this department. The Smith-Phillips China Company will bring out about twenty new treatments on their *Princess* line for the 1912 trade. A plant of the Homer Laughlin China Company, in East End, which has been idle for several months, will be placed in operation in January. When operating in full, the plant will afford employment to over one hundred persons.

Elkins, W. Va.—It is reported that the board of trade desires the establishment of potteries or allied industries in this city. For this purpose, native clays have been tested and found suitable for the manufacture of art pottery and stoneware.

Denver, Colo.—John J. Herold, for many years in charge of decorating departments of East Liverpool and neighboring potteries, and who is operating a small art plant at Golden, Colo., may possibly remove the business to this city and erect a larger and more modern plant. Herold recently went before the industrial committee of the Denver Chamber of Commerce, in the hope of securing aid with this end in view. Herold is producing a creditable line of china art ware, said to be the only line of the character made in the United States.

Olympia, Wash.—The plant of the new Olympia Pottery Works was placed in operation late in November. The plant will turn out pottery vases and jardinières at the start, but will take up other lines as business increases.

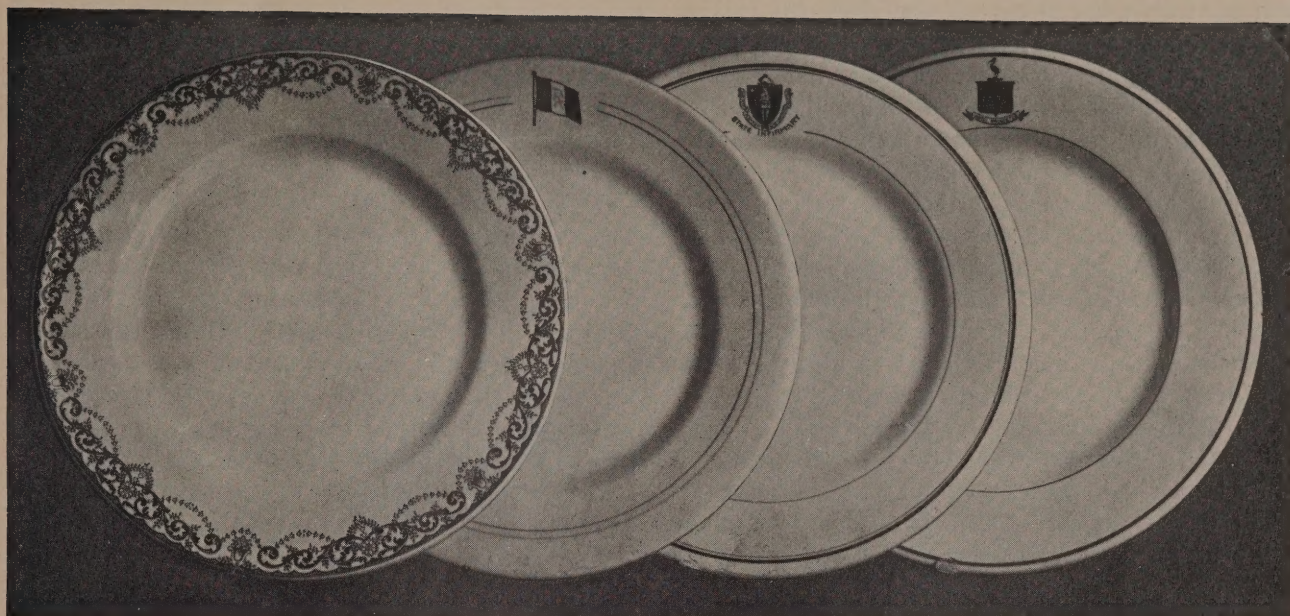
Toronto, Ohio.—The American China Company's plant is being partly operated by the receiver and a large stockholder. The plant may be placed in full operation early next year.

Sebring, Ohio.—The production of pottery in this place during the last few years has exceeded \$2,000,000 annually. It is estimated that the production during 1912 will be increased by almost thirty-three per cent.

Zanesville, Ohio.—The J. W. McCoy Pottery Company and the Brush Pottery Company have been consolidated under the firm name of the Brush-McCoy Pottery Company.



Hampshire Pottery



Decorated Plates—Mayer China Company, Beaver Falls, Pa.

Some Ideals in Pottery Manufacture

THE VALUE OF AN IDEAL—THE IDEAL SAGGER—SELECTION OF CLAYS—THE MIX—THE IDEAL THE MOST PERFECT RESULT POSSIBLE

BY CHARLES F. BINNS

A MAN always does better work if he has an ideal. Ideals are the foundation of the philosophy of life for work is monotonous indeed without them. But how can ideals have any place in such a strenuous and prosaic matter as manufacture? The factory is run with money and for money. Idealists are dreamers and as such have no standing in the commercial world—at least this is what most business men would say.

On the other hand it can be shown that more money has been made out of ideals than out of anything else. What is reputation but an ideal? What is advertising but the expression of an ideal? Trade and manufacture are successful in the precise degree that the producer can appeal to the desires and needs of the consumer and this means either that the purchaser has already some notion of what he wants or that he can be persuaded. All of which is a philosophy.

There is, however, another aspect of the ideal and one which is closely connected with profit and loss. The ideal article is that which perfectly fulfils its purpose. This is not always possible of attainment, but the nearer one can approach to it, the more successful will his work be.

In thinking over the stages of pottery manufacture it becomes evident that there are certain most desirable things—call them ideals—which have not yet been realized. For example, there is the ideal sagger. Every potter has his notion of what a perfect sagger might be. He does not succeed in making it but he comes as near to it as he can. He knows that his sag-

gers might be just a little bit better than they are, in other words he has a vision of the ideal sagger. Suppose such a man could start from the beginning, with no old time notions or equipment, with workmen who would do exactly as they were told and who possessed the necessary skill and, of course, with enough money to carry out his plans, how would he proceed to organize an ideal method of sagger making, a method, that is, which would result in the production of the ideal sagger?

Perhaps if we set forth our own notions it may give rise to some discussion. One of the most disheartening things in connection with the technical department of a trade journal is the difficulty of eliciting response and discussion. It is true that we receive letters more or less frequently but they are nearly always from "outside" workers. Then, too, we meet practical men who tell us, with evident enthusiasm, that they read every word we write. This is, naturally, most gratifying but in so far as the paper is concerned we remember the story of the young wife who, when her husband found her in tears, sobbed, "Yes, John, I know you love me, but why don't you tell me so?"

But this is a digression. Let us reason together about the ideal sagger. First there is the grog. Most men select their grog with care but we do not think it is a good plan to include the sides of glazed saggars, nor should pins, stilts and wads be allowed. Select the clean, unglazed, broken saggars and crush them. Biscuit saggars are best because they have received more fire and it is a mistake to use a short fired grog. It is

well to have two screens. The size of the mesh is a debatable matter but in our opinion six to the inch is the best for removing the large pieces and sixteen or twenty for separating the fines. That is, the grog between six and sixteen should be used and that only. The method of crushing is important. There should be as much as possible of the larger sizes of the grog and in order to accomplish this the machine must crush and not grind. If rolls are used they should be set far enough apart to allow the largest size to pass. The act of breaking will make enough of the smaller sizes anyway and there will not be so much dust. If a dry-pan is used the mullers should be hung so as to clear the bottom by about three-eighths of an inch. The pan should be fed sparingly for if a thick bed of grog is allowed to form there will be too much fine stuff.

In selecting the clays one cannot be too careful. It is best to use three or four. One may be a good quality of refractory clay with a softening point of about cone 26. The others may be rather fusible, softening at cone 12 or 15. This will enable the mixer to adjust the density of the sagger to a nicety. This

must be a matter of compromise. A very soft sagger will not be apt to crack on heating and cooling but it is easily crushed and is a bad conductor of heat. A vitrified sagger is strong and a good conductor but is apt to dunt if heated or cooled too fast. By properly apportioning the refractory clay and those which are more fusible a mix can be secured which becomes nicely dense and hard in the heat of the kiln but which is open enough in structure to escape dunting.

Now as to the mix. The right proportion is equal parts of clay and grog by measure or about three of clay to two of grog by weight. In the ideal sagger mix, the clays will be dried and each reduced to a fine powder separately. Or they may be blunged and lawned all together like body slip if preferred. The latter is the more perfect way and may be considered easier by some, the difficulty lies in the thickening of the slip into clay. If a filter press can be set apart for this, well and good. The clay and grog can then be pugged together. If the dry method is used the mixer will either weigh the clays and grog or he will have a definite measure for each. The mixture is then thor-



Teco Pottery—The American Terra Cotta and Ceramic Company

oughly blended while dry which may be done in an open pug mill such as is used in brick making. In this case the water may be added in the pug mill because, there being no pressure, the mass is perfectly blended in passing through the mill. It is then fed to the pressure pug mill and there tempered for use. We confess to dissatisfaction with the soak-pit method, at least with the amount of pugging which is usually given. No attempt is made to disintegrate or break up the lumps of clay and the result can never be a uniform mix.

Of course this additional manipulation means a con-

siderable increase in cost but in looking towards ideals cost is not necessarily considered. That is, the ideal is the most perfect result possible. With this in mind it is for the worker to consider how nearly he can approach it with the means at his disposal. In addition to this it should be borne in mind that the more perfect the sagger the less the loss in the kiln. If a sagger be doubled in cost and lasts twice as long there is no extra expense, the labor force can be reduced by half and probably no superintendent will be deterred from making better saggings by the fear that the supply of grog will run short.

Processes and Occupations of Glass Making

THE DEVELOPMENT OF GLASS BLOWING—IMPROVEMENTS IN THE METHOD OF MANUFACTURE—THE MANUFACTURE OF BOTTLES—MAKING TABLE WARE—PASTE MOLD WARE

ORIGINALLY glass blowing was purely a handicraft; no machinery and only a few tools being used. The skilled blower needed the help of one or more unskilled assistants, young boys they usually were, to do his carrying and to clean his blowpipes, but otherwise he was an entirely independent worker. Later, molds were introduced to aid him in shaping the articles, and to that extent his skill was reduced. Still later came mechanical devices which pressed the simpler articles in molds without the need of blowing, and finally machines appeared which actually blew glass. The first of these blowing machines (1895) dispensed with the blower as such, but still needed a skilled glass gatherer to feed the machine and a skilled glass worker to operate the pressing and blowing levers. Improvements were devised, however, and in 1898 appeared an entirely automatic bottle-blowing machine. Machinists were required, but no glass workers of the old type.

The successive improvements in the methods of glass making not only affected the skilled men; the unskilled assistants, the boys, were also affected. Their numbers and their duties and the conditions under which they worked underwent important changes.

It is of much importance to note, however, that in few, if any, cases did an improved method entirely supersede the former method. The machines were limited to certain classes of ware, and even the old off-hand method had left to it a residuum of work which the newer methods could not well perform. As a result, practically all the systems of working and all the devices of the past are found in active use to-day, and, not infrequently, side by side in the same factory.

The manufacture of bottles forms by far the most important single branch of the glass-making industry. Of the one hundred and seventy-nine establishments scheduled for a recent report on the glass industry by the Commissioner of Labor, one hundred and seven confine themselves exclusively, or almost exclusively, to the manufacture of bottles, jars and neckware of a similar type.

The distinctive feature in the making of tableware is the use of the paste mold, instead of the ordinary iron mold commonly used in bottle making. A paste mold is simply an iron mold lined with a thin coating of carbon paste, constantly kept moist. The contact of the hot glass with the moist paste forms a thin film or cushion of steam which prevents the glass, even when fully blown, from coming into direct contact with the mold itself. Friction being thus removed, the blower is able to twirl his pipe while blowing, and thus prevent the formation of ridges, which would otherwise appear at the line where the two pieces of the mold fit together. Only ware of a perfectly round shape can be made in the paste mold, as any other shape would not permit of the necessary twirling motion.

Ware made in the paste mold possesses a better tone and texture than iron-mold ware, may be thinner and more delicate in structure, and is believed to better stand usage and change of temperature. Very fine bottles are sometimes made in this manner, but its chief use is in the making of the finer grades of tableware and lamp shades, where decorative quality is one of the primary desires.

Glass Manufacture in 1904 and 1909

A PRELIMINARY statement of the general results of the Thirteenth Census of establishments engaged in the manufacture of glass was issued early in November by Census Director Durand. It contains summaries which give the general figures for 1904 and 1909 and compare the different products by kind and quantity. The report was prepared under the direction of William M. Steuart, chief statistician for manufactures, Bureau of the Census. The figures are subject to such revision as may be necessary after a further examination of the original reports.

The general summary shows increases in all the items at the census of 1909, as compared with that for 1904, except in number of establishments, which de-

(Continued on page 48)



Thirty-third Annual Banquet, United States Potters' Association, Hotel Raleigh, Washington, D. C., December 6. See page 45.

Glimpses of Glass Houses

BEING A PAGE OF SHORT NOTES OF BUSINESS AFFAIRS IN THE DIFFERENT FACTORIES



ARCADIA, Ind.—Negotiations have been under way for the sale of a glass factory in this city to the D. C. Jenkins Glass Company, of Kokomo.

Clarkson, N. Y.—Frank and Burt Cupp, who recently purchased the machinery of the Corning Cut Glass Company, have moved it to this city and will operate a factory.

Corning, N. Y.—Work on the annex to the Corning Glass Works is progressing rapidly, and the addition will soon be placed in operation.

Charleroi, Pa.—The Macbeth-Evans Glass Company, it is understood, will shortly extend its plant on ground recently acquired from the city. The strip of land is that part of Eighth Street leading from the railroad to the river. In part payment for the street the company allows the borough an option on a strip of ground at Tenth Street for a street to the river, and it is agreed that if the borough purchases this ground the price shall not exceed that paid by the company for Eighth Street.

Charleston, W. Va.—The plant of the Dunbar Flint Glass Company, at Dunbar-on-the-Kanawha, six miles

west of this city, will be placed in operation in the near future for the manufacture of shades and chimneys. The plant will be under the management of J. E. Carr.

Jeannette, Pa.—Extensive additions have been made at the plant of the McKee Glass Company, consisting of an additional story over the packing room and stock room and two additional floors over the old lehr room. Another building is being constructed between the old and new factory buildings, which will be used for mold cleaning.

Moundsville, W. Va.—The Fostoria Glass Company is considering the construction of an additional furnace, which will require also the construction of additional buildings. Should this be done, it is understood that a new department, giving employment to two hundred and fifty men, will be placed in operation. It is probable, however, that nothing definite will be done until after the annual stockholders' meeting.

Moundsville, W. Va.—An addition has been made at the plant of the Sullivan Cut Glass Company. The capacity of the factory will be increased by the installation of several new frames.

Pittsburg, Pa.—It has been announced by those having in charge the finances of the old New Method Art Glass Company, that general creditors will receive nothing on their claims. What little remains of the \$4,000, which a sale of the plant brought recently, after litigation claims are paid, will go for claims of labor.

Rochester, Minn.—The Standard Engraving and Cut Glass Company, of Minneapolis, will operate a factory in this city after January 1. It is probable that the old company will reorganize. Twenty-five cutters will be employed at the start. A. B. Olson is president of the company.

Star City, W. Va.—The plant of the Star City Glass Company, manufacturers of plain and decorated chimneys and globes, will be enlarged by the installation of a new engine and additions to various departments.

The above illustration as well as that on page 25 is used by courtesy of Gimbel Bros.—Editor.

Rare China, Real and False

MEISSEN, THE FIRST HARD PASTE PORCELAIN PRODUCED IN EUROPE—EXISTING COLLECTIONS—HOW EARLY MEISSEN PORCELAIN MAY BE DISTINGUISHED—WHERE MARKS OF REAL MEISSEN PORCELAIN MAY BE FOUND—THE MARKS ON IMPERFECT PIECES

MEISSEN, or as it is usually but improperly called Dresden porcelain, has been made at Meissen, some twelve miles from Dresden, for two hundred years. It was the first hard paste porcelain produced in Europe, and since it has always been celebrated for its beautiful forms and decorations and the fineness of its paste and glaze, it has naturally been imitated, copied and counterfeited by a host of modern potters, not only in Dresden but in Paris and many other places.

In the Johanneum Museum in Dresden may be seen a wonderful collection of porcelain produced at this celebrated factory since 1709. Examples of every style and period are shown in great profusion, and since this department of the museum is in charge of a competent curator it is probable that the collection contains only genuine pieces. There are, however, numerous extensive private collections of Meissen porcelain in Germany and France which are not so fortunate, as the majority of these contain a goodly proportion of forgeries, some of which have been purchased at enormous prices.

A dealer in one of the large cities of Europe described to a collector a large and elaborately modelled centerpiece which was "owned by a well-known princess, who, on account of reverses, was compelled to dispose of it." The collector was informed that as he was an American he would be permitted to see this remarkable treasure, which had not been offered to anyone else and which would only be sold under the greatest

secrecy. He was then conducted through passages and down flights of stairs to a small room in the basement, where in the furthest corner and in a dim light a sheeted object could be seen.

When the covering had been removed he gazed upon a cleverly modelled modern reproduction and a price was named in five figures. While the fate of this piece is not known, it is probable that it has by this time found its way into some private collection in Europe at a considerably reduced price.

The early Meissen porcelain may be distinguished by the presence of "pin points" or "grease spots" in the paste, which may be plainly seen by holding the ware before a strong artificial light. It is the only hard paste porcelain which exhibits this phenomenon, which is a characteristic of the fritted or artificial soft pastes of the early part of the eighteenth century. This Meissen porcelain is of dazzling whiteness and is decorated in the Kakiyemon style, a term which has been borrowed from the name of a Japanese painter who first used small floral and animal motives executed in bright colors, which were scattered sparingly over the surface of plates, vases and other pieces.

The marks of real Meissen porcelain are always in deep blue beneath the glaze. When they are found over the glaze (on the surface) the pieces are spurious. When the Meissen underglaze mark of two crossed swords, pencilled in blue beneath the glaze, is scratched through, the piece may be known to have left the factory in an undecorated condition. When



Tea Set and Tray—Dorothea Warren O'Hara



Danish Porcelain

such pieces are decorated the painting has been done elsewhere.

Imperfect pieces of Meissen porcelain are marked at the factory in various ways. The underglaze blue crossed swords mark is cut through the middle with two, three or four parallel scratches, or one or two scratches are cut just above or below the factory mark. These cuts if not plainly visible can be detected by drawing the edge of the thumbnail over the mark. Pieces bearing scratched marks should be avoided.

Examples of supposed Meissen porcelain will often be met with bearing the mark of two crossed swords with a bar across the middle and the letter S beneath. These are the work of M. Samson, of Paris, who has imitated almost every celebrated ware.

The Meissen crossed swords, with the letter M beneath, has been used by Meyers, of Dresden, who procured undecorated Meissen porcelain and had it painted in his establishment. This ware possesses no value in the eyes of collectors.

Cheap imitations of Meissen porcelain are made at Rudolstadt and marked with a blue painted or impressed device representing crossed pitchforks, somewhat resembling the Meissen mark. Another mark of this maker is a crown with the word "Dresden" above and "Germany" beneath.

Helene Wolfsohn, of Dresden, some forty years ago used the Augustus Rex mark, which was employed at Meissen at the founding of the factory in 1709, and has been used there at various times down to the pres-

ent day. This mark is a monogram composed of the letters A R. The government put a stop to this practice about thirty years ago on the request of the Meissen manufactory, and a new mark was adopted by the Wolfsohn firm—a cursive D surmounted by a crown.

Still another Dresden manufacturer who imitates the old Meissen ware is Wissman, who uses as a distinguishing mark the inition of his name, W., in a shield surmounted by the word Dresden.

Another imitation of Meissen porcelain is made by Hamaan, whose mark consists of a crown over the name of the city.

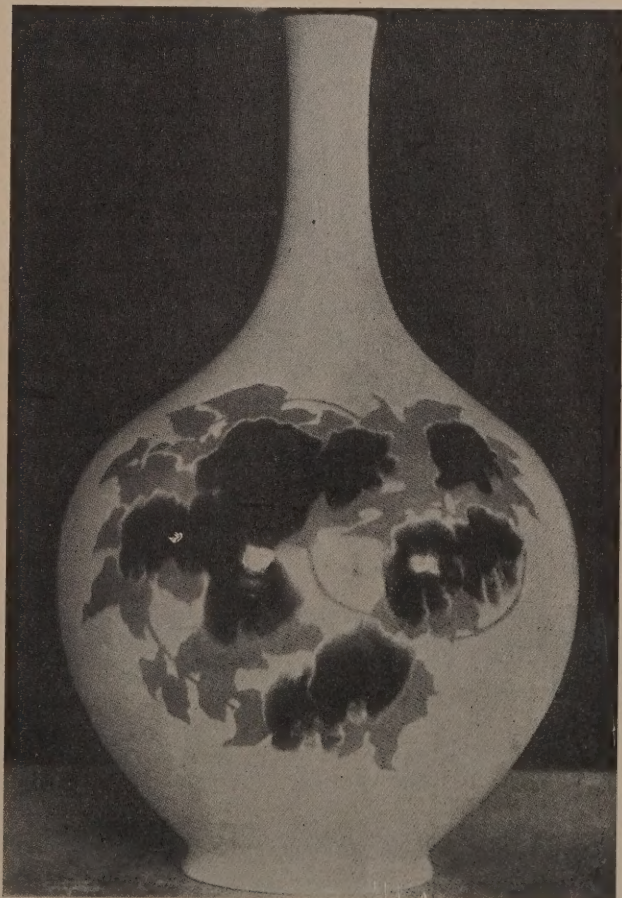
Several factories where china is produced in the Meissen style are operated at Coburg. Muller, of that place, used as a mark a rudely sketched shield enclosing the initial M. surmounted by a crown.

Still another Meissen mark used by Thieme of Dresden consists of the crossed swords with an inverted T beneath. The groups and figures made by this firm are so marked.

The firm of Kock & Fischer, of Dornheim, also used a mark which inexperienced collectors might readily mistake for the Meissen mark. It consists of crossed swords over the initials D. K. F.

Examples of modern hard paste porcelain are frequently met with which bear a small cursive R in blue, decorated in the Meissen style. The maker has not been identified.

Moritz Fischer of Herend, Hungary, imitated Meissen porcelain to a considerable extent. A pair of can-



German Porcelain

dsticks bear his mark in light blue over the glaze, the shield from the arms of Hungary.

During the King's period (1770-95) genuine Meissen porcelain was marked with crossed swords and a dot beneath. During the Marcolini period (1796-1814) a many pointed star was placed beneath the crossed swords, while since that period the crossed swords have been used alone. These marks were always painted in blue beneath the glaze.

On some of the imitative ware, or poor quality, lately produced in Dresden, the monogram R. K. under a crown and over the words "Dresden, Germany," is found. This mark is over glaze and consequently not dangerous. The word "Germany" is frequently scratched or partly obliterated.

Other marks used on imitation Dresden or Meissen porcelain are crossed straight lines with the letter S between the lower points, crossed swords with well-drawn hilts and the letter S between, crossed swords with the letters E, C or D between, crossed flags or keys with the letters R-n between the butts. Pieces of porcelain so marked should be discarded by the collector.

Occasionally pieces of hard paste porcelain bearing the mark of another factory in addition to the Meissen mark will be met with. These, of course, are transparent frauds.

Genuine Meissen, or as it is called in Europe, Saxe porcelain (Meissen being in Saxony), was never marked with the word "Dresden." A modern ware in imitation of Meissen porcelain is now extensively sold which bears the mark "Dresden," and many purchasers secure this ware in the belief that they are buying real Meissen china. Ware so marked comes from the decorators of Dresden, who procure the porcelain in the white state from various sources and paint it for the trade. The quality of the ware is usually poor and the decorations and gilding are of a commercial character, in consequence of which it is sold at a moderate price.

Some of this quasi-Dresden porcelain, being decorated in the characteristic Meissen style, is good enough for table use as a substitute for the more expensive ware produced at the Meissen factory, but is of no interest to collectors. They should, therefore, discard all pieces bearing the misleading "Dresden" mark.

It may perhaps be well to call attention to a class of genuine ware produced extensively at the Meissen

works, which when met with may be confusing to the inexperienced collector. Reference is to those imitations of Capo di Monte porcelain which bear the crossed swords mark in blue under the glaze. Such pieces are not intended to deceive, but are merely a variety of Meissen ware, with colored reliefs, in the Capo di Monte style. The presence of the Meissen mark removes them from the category of frauds, and examples of this sort may be legitimately admitted to collections of Meissen porcelain. The paste of these pieces is the same as that of other Meissen productions, no attempt having been made to imitate the bluish paste and glaze of Capo di Monte porcelain.

This is the fourth of a series of articles by Edward Atlee Barber appearing in the New York Sun. Other excerpts from this article are given on other pages under the titles "Redecoration," "Gotha Porcelain," "Berlin Porcelain."

The Trenton School of Industrial Arts

In speaking of the Trenton School of Industrial Arts, some of the work of which is illustrated in this number, a paper in that city says:

"The pottery department, by the way, is one of the most important in the school, even if it is located in the basement. However, few visitors appreciate the fact that this department is in the basement, for that part of the building is finished as carefully as is the rest of the magnificent structure. The floor is of concrete a foot thick, with tar coating in the center to prevent all possible dampness, and ample electric light equipment affords an illumination that is entirely satisfactory to those engaged in the finer branches of the work. Mixing machinery, kilns and all the paraphernalia of a modern pottery are provided for the students."

Porcelains Exhibited in Anderson Galleries

An exhibit of Oriental and European art objects, said to be one of the largest and most important ever brought to New York, was held recently in the Anderson Galleries, Madison Avenue. It is the property of E. I. Farmer, of Tonawanda, N. Y., and is in reality the accumulation of three generations.

The collection of porcelains and enamels was large and varied. The single color and the blue and white porcelains are especially fine, and many of them were of great age. The cloisonné temple garniture commands serious attention, as much of it is of the Ch'ien Lung period. Among the embroideries is a large collection of Mandarin mats.



Lights in Modern and Medieval France

THE TORCH, THE LAMP AND THE CANDLE STILL USED TO-DAY

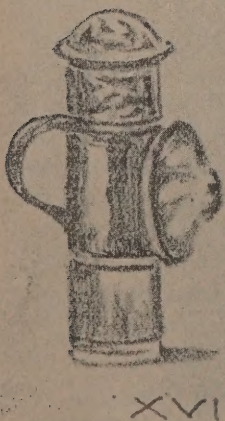
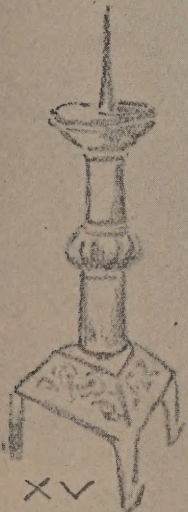
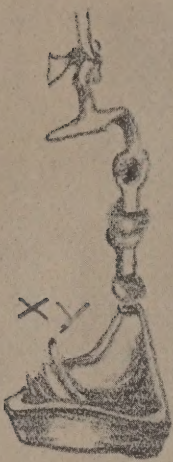
BY FRANCES SHEAFER WAXMAN

PARIS has for so long profoundly borne its æsthetic title of "City of Light," that it is hard to imagine the gay metropolis in gloomy, feudal days, when the only street illumination was provided by the lights which shone from the windows of the dwellings. Such, however, was the Paris of the picturesque Middle Ages. For several centuries there existed a city edict, intermittently enforced, according as the times were troublous or peaceful, which required every householder to keep a light burning after nightfall in some window facing the street, the better to insure the safety of late pedestrians. Furthermore, it was at one time also a city requirement that no person should be out after dark unprovided with either a lantern or a torch, and all persons who disregarded this law were looked upon as suspicious characters.

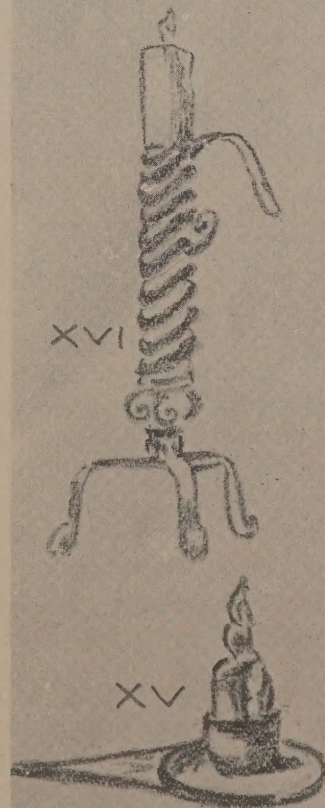
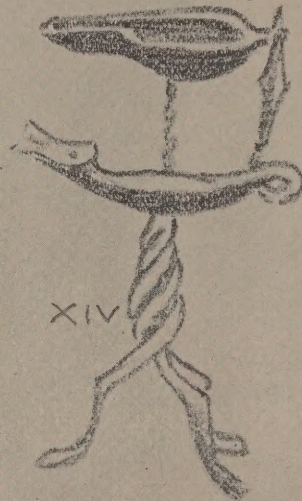
Since all the methods of lighting known to medieval France were both expensive and troublesome to tend, these municipal edicts were as often as possible evaded by the populace, with the inevitable result that Paris was an ill-lighted and dangerous city during all the centuries from the Eleventh to the Eighteenth. There were, from time to time, attempts to furnish permanent city lighting, but it was not actually until the end of the Eighteenth century that this important civic duty was regularly and satisfactorily discharged. A short time afterward the invention of gas completely upset the system of lantern lighting which it had taken so long to bring about, and an entirely new organization of the street illumination problem became necessary.

The experiences of Paris have been very much those also of every other French city, and after so much difficulty in establishing the permanent lighting of the city streets, first by lanterns and oil lamps, and then by gas jets, it is not astonishing that the French cities do not take so quickly to electricity as do our newer municipalities of America. Any tourist from a large American community, accustomed to the brilliancy of electric lighting, will at first wonder how Paris has come by her sobriquet, and how she maintains it, with so little of the glare of a Broadway to contribute to her night effects. It is only the judicious use and distribution of myriads of gas lights of comparatively small individual intensity that gives to the French cities a twinkling sparkle that makes them seem gay. Even a fête-bedecked town whose boulevards and avenues are strung with oil lamps with floating wicks, can give the impression of intense luminosity as no amount of electrical power has yet contrived to do.

It is significant of French tenacity of habit that these



Lighting mediums of the XV and XVI centuries



Lighting mediums of the XIV, XV, and XVI centuries used in France



Lighting mediums of the XV, XVII, and XVIII centuries

same small oil lamps, still in actual use, were the first indoor portable lights, other than torches of wood, of which we have any records, and these primitive implements are no doubt world-old, since their counterparts in both metal and pottery are found in every excavation made in the East, where the history of the world began. Their sizes and shapes were many and they varied from small hand lamps to stands of more or less elaboration. In all the principle was the same, a receptacle to contain oil and a floating wick of cotton or, since cotton was scarce and costly, of linen. Olive oil and animal fats were the only illuminants in use, the mineral oils not having at that time been discovered.

Any one having had any experience with an economical French pension will have seen a diminutive glass-cup oil lamp of identically the medieval type used to accentuate the darkness of the stairways after ten o'clock at night. This little relic of another age is called in France a *vielleuse*. Another illusion of the past is preserved in the pitch torches which make their appearance on the Paris streets when, as some-

times happens in November, the city is visited by a fog of London density. The agents of the police are then furnished at every street corner with these lights to mark the way for street traffic.

The French respect for old customs is no doubt one reason why candles are even now a favorite lighting medium. This prejudice is an echo of a very ancient aristocratic snobbery. When wax candles first made their appearance, some time in the Fourteenth century, they at once became popular with the people who could afford them. They were cleaner and steadier than the oil lamps, required less tending, and had not the offensive odor of the oils and greases then known. So for several centuries, or until self-feeding lamps were invented, candles had a marked vogue. Their use necessitated stands, which have been successively designated in France as *chandeliers*,—from *candelle*, meaning candle—*bougeour flambeau*, *lustre*, *bras appliqué*. Each of these names has been preserved for some special form of the candlestick and all of them are still current in France.

(To be continued)

Potters' Convention

UNITED STATES POTTERS' ASSOCIATION HOLDS ANNUAL MEETING AT HOTEL RALEIGH, WASHINGTON, D. C.—OFFICERS ELECTED—COMMITTEES APPOINTED

THE thirty-third annual convention of the United States Potters' Association was held at the Hotel Raleigh, Washington, December 5 and 6. The first session was called to order by President Edwin M. Knowles, Tuesday morning at 11:40. Forty-four members answered at roll call. President Knowles addressed the convention and letters were read from members unable to be present. In the absence of Colonel John M. Taylor, chairman of the Executive Committee, the report of that committee was read by Vice-President William Burgess. The report of the Labor Committee, because of the absence of Chairman W. E. Wells, was laid over until Wednesday's sessions. Chairman John T. Cartwright, of the Membership Committee reported applications for membership from four companies and withdrawals by three. Henry Brunt, historian of the association, presented a most interesting report. A resolution on the death of Judge Robert W. Taylor, late of Cleveland, Ohio, was passed.

Wednesday's sessions were of an executive nature excepting an address by Miss Blanche M. Mason on "Publicity" in the interest of the Clay Products' Exposition, to be held in Chicago, March 7 to 12. A part of this address is given on another page. During the remainder of the session Chairman A. G. Dale, of Trenton, made a brief report for the Price List Committee, a communication was read from the National Brotherhood of Operative Potters, resolutions were passed on the deaths of George F. McNicol, I. Bentley Pope and Charles J. Albright, and reports were read by the Art and Design and Labor Committees. A part of the latter is given on the following page.

The convention assembled in the White House at 2:30, where the members were presented to President Taft.

The following officers were elected: President, John M. Pope, Trenton, N. J.; First vice-president, William Burgess, Trenton, N. J.; Second vice-president, H. D. Wintringer, Steubenville, Ohio; Third vice-president, Frank A. Sebring, Sebring, Ohio; Secretary-treasurer, C. C. Ashbaugh, East Liverpool, Ohio; Historian, Henry Brunt, Baltimore, Md.

Following are the chairmen of committees: Executive, John N. Taylor, East Liverpool, Ohio; Labor, W. E. Wells, Newall, W. Va.; Art and Design, Thomas A. McNicol, East Liverpool, Ohio; Membership, John T. Cartwright, East Liverpool, Ohio; Price List, A. G. Dale, Trenton, N. J.; Reception, Edwin M. Knowles, East Liverpool, Ohio; Kiln and Fuel, James Pass, Syracuse, N. Y.; Transportation, Marcus Aaron, Pittsburg, Pa.; Statistics, Joseph Mayer, Beaver Falls, Pa.; Auditing, D. D. Thompson, East

Liverpool, Ohio; Machinery, Patrick McNicol, East Liverpool, Ohio; and Materials, Ernest Mayer, Beaver Falls, Pa.

The annual banquet was called to order at 7:40 by toastmaster W. E. Wells. Addresses were made by J. W. Mondell, of Wyoming; Ex-Senator Dick, of Ohio; Congressman Davis, of West Virginia; Senator Burton; Senator Smoot, of Utah, and Congressmen Burke and Parchfield.

Publicity For the American Potter

"Publicity" was offered as the most effective remedy for placing the American pottery industry in a more healthful condition, by Blanche Martin Mason, in an address before the United States Potters' Association at the Hotel Raleigh, Washington, D. C., December 5.

Every loyal American must have noted with pleasure and satisfaction the increasing production of American-made pottery and art ware, accompanied by the decreasing importation of foreign-made ware. To those who have studied the growth of the pottery industry its development to its present magnitude must be very gratifying.

While we need all the protection that our wise tariff laws can give, yet our "infant industry" is a baby of considerable size. Those who find discouraging the small profits resulting from present competition must nevertheless feel pride in the fact that the annual production of American pottery now exceeds in value \$25,000,000. Yet you may have heard many expressions of dissatisfaction regarding present conditions and it is undoubtedly a fact that you have many serious problems to meet and many troubles to overcome. Some of your problems are not entirely new and you may find it wise to profit by the experience of others.

We must all hope for the time when the importation of foreign ware will be practically unnecessary, but further than that we must hope that the time will soon arrive when present conditions of destructive competition will have ceased and you will be able to operate your plants on a fair margin of profit.

While I offer no "cure all," the speaker continued, I feel that I can offer you a most effective remedy; one which will place your industry in a more healthful condition. The name of the remedy is PUBLICITY—judicious advertising of your business.

It was then demonstrated that such publicity might readily be attained through the Clay Products Exposition, to be held in Chicago, March 7-12, 1912.

There can be no doubt that great benefit will result to those exhibiting and that this kind of publicity will help educate people to the merit and beauty of American pottery. Manufacturers should miss no op-

portunity for placing their product before the public. This is an age of publicity. Products shown to the public at the exposition should be kept before them through regular advertising in the trade paper. You cannot afford to have the public lose sight of your product for a single hour.

Labor and the Pottery Industry

Since the last report of the Labor Committee, submitted Oct. 11, 1910, there has been no general strike nor other labor trouble of serious proportions within the membership of the United States Potters' Association. The conditions of the labor agreement, under which we have been operating, have been fairly well observed by both parties thereto, and while there has been an occasional misunderstanding as to the interpretation of some particular clause, and many trying problems have arisen in the adjustment of prices to apply to new articles and to new conditions, these matters have in the main not gotten beyond the standing committees whose difficult work has been so ably handled that they are entitled to our continued approbation.

The healthful conditions in which the industry finds itself in relation to workmen may be seen from a statement of the following facts:

1st. The average wage paid all employees, men and women, in the potteries is higher than that paid in any other industry in this or any other country.

2d. The average wage paid skilled workmen in the general ware potteries is from fifty to seventy-five per cent. higher than the scale paid for precisely the same class of work in the specialty potteries of Zanesville and elsewhere.

3d. The average wage earned by skilled women in the potteries is higher than the average earned by women in any other employment on earth.

4th. Unskilled boys, from sixteen to twenty years of age, are paid at least fifty per cent. more than they can earn in other employments.

5th. The manufacturers have made no demand for a wage reduction in any department for upward of ten years, notwithstanding the fact that under conditions that have developed in recent years the wages at some points have grown to abnormal proportions, until they no longer represent service rendered, but merely indicate the tribute the manufacturers must pay for the luxury of maintaining a uniform wage agreement.

6th. No labor union has ever received a more courteous, patient and effective recognition than the N. B. of O. P. has received from our association.

7th. There has been no reduction of wages nor material reduction in running time during the last four years of business depression.

8th. Every dollar that comes from the protective tariff goes to the workmen in wages, while all the work required to maintain that tariff is done by the manufacturers.

Gathered in Gotham

BEING AN ACCOUNT OF SOME OF THE NEW THINGS ON THE MARKET AND WHERE TO GET THEM—RECENT OCCURENCES IN THE NEW YORK DISTRICT

A. R. MARRYATT, 57 Murray Street, is showing a new twelve-inch celery, in a rich deep cutting, one of the latest pieces brought out by the Pioneer company. A new eight-inch bowl and a tray with engraved bottom, from the same factory, are also attractive. The new *rose* cutting will be brought out January 1. From the Crescent Cut Glass Company, of Newark, N. J., which factory Mr. Marryatt now represents on the road, are some attractive ferns, jugs, colognes, jars, and electroliers.

E. B. Dickinson, 200 Fifth Avenue, is showing for the Steubenville Pottery Company the new *Venetia* shape dinner-ware pattern. The dish is round with upturned handles, which are usually with gold decoration. The line is made on a white body, with gold bands or lines and decorations of floral and conventional designs. The line is equal to any placed on the market this year.

Paul Joseph, 64 Park Place, has on display two new smelling salts jars from the factory of Duncan & Miller. Both are of an old classic shape and are exceedingly attractive. There is also a pretty eleven-inch sandwich plate, with a deep plate etching in

chrysanthemum design on the border and a pressed star center. The Duncan & Miller factory continues to bring out pieces particularly adaptable for silver deposit work.

Edward Miller & Company, now at 78-80 Warren Street, will move May 1 to 48-50 Park Place, where they have taken a five-year lease. The new location is large, light and convenient and will permit of a better display of the Miller lamp line than is possible in their present quarters.

Demorest & Company, 46 Murray Street, will show a full line of the Co-operative Flint Glass Company's new *Martha Washington* shape in pressed glass, consisting of two sundaes, jug, tankard, tumbler, two berries, sugar and cover, cream, butter and cover, spoon, finger bowl, and olive dish. The *Martha Washington* is a high class Colonial pattern and will be one of next year's leading lines. The Westmoreland Specialty Company is bringing out some fine new Keystone lines.

John Nixon, 66 West Broadway, reports a very successful year for the Fostoria Glass Company.



Central Glass Company's New Stemware Line—A. P. Doctor

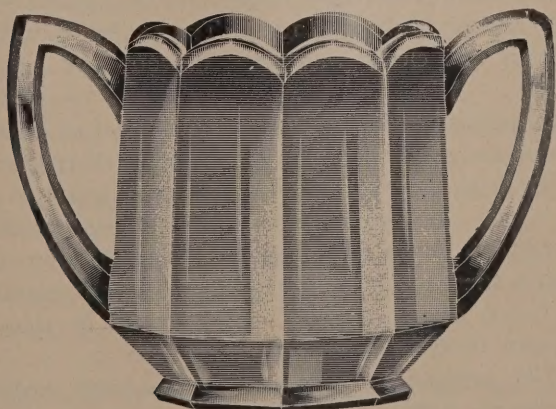
Plans are being made for bringing out early next year many new ideas in lamps, stemware and tableware.

The Higgins & Seiter sales force held their fourth annual dinner at "Little Hungary," on East Houston Street, Saturday evening, November 25. Those present were: A. S. Higgins, C. Allan, William Anthes, T. A. Byrne, R. Glaser, H. R. Handy, S. S. Hirsch, E. Huber, G. M. Jaques, R. A. Near, A. B. Neilson, F. Sands, and G. W. Schellhardt. All report an excellent time.

Max Herbert, 26 Murray Street, will show an entirely new line of cut glass after the first of the year and will take up the manufacture of silver deposit at the same time. The lines will be shown at the Fort Pitt Hotel, during the pottery and glass exhibit in Pittsburg, in January.

The United States Glass Company is now occupying new showrooms in the building recently completed at 71-73 Murray Street. The offices are located on the sixth floor overlooking Murray Street. Bar goods, stemware and general lines will be shown on this floor, and a storeroom will be partitioned off in the rear. Tableware, lamps, and specialties will be shown on the fifth floor.

Five pieces of the Central Glass Company's new stemware line, now being shown by A. P. Doctor, 66



"Martha Washington" Pattern—Co-operative Flint Glass Company

West Broadway, are illustrated on an adjoining page. The shape is quite different from any hitherto shown and the decoration is in a pretty festoon pattern. Altogether the line is one of the most attractive of its kind ever brought out. It is made in a full line of stemware, tumblers, plates, decanters, oil bottles, berries, sugar and creams and jugs.

The J. D. Bergen Company makes a specialty of cut glass in pieces and shapes not made by other factories. Among these are jewel, glove, handkerchiefs and puff boxes, mounted and unmounted. These are made in various sizes and cuttings and some contain mirrors. A new four-quart water bottle is said to be the largest ever made in this country. A line of candelabra in three, four and five lights, is made in twenty-five different shapes. There are also pretty electroliers, engraved and cut wine and whiskey sets, tumblers, stemware, decanters, and punch bowls, the base of which can be used as compote or fruit dish. Richard Kohn is manager of the New York salesroom, 38 Murray Street.

The Mayer China Company

It is indeed interesting to note the recent progress of the Mayer China Company of Beaver Falls, Pa. For considerably more than a century and a quarter the ancestors of the members of this firm were manufacturing potters in England, and for the last twenty-five years the present firm has manufactured semi-vitreous earthenware at their present location, making a specialty of underglaze decorations, for which they have justly become most favorably known. About four years ago the manufacture of vitrified hotel china was taken up, which resulted in an extraordinary success.

This is undoubtedly due to the fact that they produced a body probably one of the toughest ever put upon the American market. The body is covered with a glaze that is the hardest and most brilliant to be found on any china. With such a body and glaze and the well-known underglaze decorations in heretofore unobtainable colors, it can readily be seen how such remarkable success has been achieved with the line in so short a time.

Pottery for Educational Use

(Continued from page 29)

The girls themselves have varied preparation for the course—some have college or university training, some have left the grammar school; there is no entrance examination, all are training for professional work or self support. We feel some of them would make admirable designers in tile works or manufacturies of architectural terracotta, with the specialized training to be obtained there, added to what we give them, namely, the awakening of the mind to beauty, the training of a craftsman's hand, a knowledge of the use of libraries and books, and of the kinship of design in all the arts, so that the sources of originality and power are an opened vision.

Old Blue-and-White Nankeen China

(Continued from page 23)

paste under conditions most favorable for working; thus the so-called antique blue-and-white china is composed of a hard, homogeneous material, which takes a perfectly smooth surface, and is, moreover, absorbent before being baked, what the French call "a greedy paste," which sucks in the color in regular layers as it is applied by the brush of the decorator, and when fired remains unchanged, while the ground is an excellent white; whereas the paste of pieces of modern Chinese fabrication shows, after painting, glazing, and firing, a slightly tinted surface, which, on examination, will be found of a granulated texture, like imperfectly fused sand; the color has a superficial character, and appears mixed with the covering of glaze rather than deeply sunk into the body of the porcelain itself, as in the specimens which are prized by collectors. Various were the speculations as to the composition employed; shells, bones, and similar substances were, it was assumed, incorporated with the clay; it is generally admitted that the porcelain in question is usually formed of two materials, one known in China as Pe-tun-tse, a mixture of feldspar and quartz, obtained from a pounded rock after repeated washings, and formed into bricks, whence it is described as "white clay bricks"; this material is fusible. The second, termed kaolin, is infusible, being a hydrated silicate of alumina, derived from the decomposed feldspar of granite; this is also formed into cakes. The two materials, after repeated cleansings and finings, are kneaded together and form the clay ready for the potter. The damp material is molded, turned on a wheel to get an even surface (many of the bottles, vases, and similar pieces are molded in parts, and pieced together in an early stage), laid to dry, passed through other hands to remove superfluous material, and farther fined down on a revolving table; the decoration in blue is then painted; the glaze is applied by dipping the piece, or it is blown on with a tube; the foot is next fashioned, the under surface of superfluous clay removed on the wheel, the mark

is inscribed, and glazed, and the vessel is ready for the furnace. Enclosed in a seggar, a clay receptacle of coarser character to protect it from injury, it is left in the furnace for twenty-four hours; the result is the completed piece of blue-and-white, and if it is fine enough no supplementary decoration is added. The glaze is Pe-tun-tse mixed with fern ashes and lime; steatite is also occasionally introduced into the composition of both the paste and the glaze. The blue pigment is another important factor. That generally used seems to have been a preparation of cobaltiferous ores of manganese.

JOSEPH GREGO.

Glass Manufacture in 1904 and 1909

(Continued from page 37)

creased from 399 to 363, or nine per cent.

The capital invested, as reported in 1909, was \$129,288,000, a gain of \$39,899,000 over 1904. The average capital per establishment was approximately \$356,000 in 1909 and \$224,000 in 1904.

The value of products was \$92,095,000 in 1909, an increase of \$12,487,000. The average per establishment was approximately \$254,000 in 1909 and \$200,000 in 1904.

The cost of materials used was \$32,119,000 in 1909, as against \$26,146,000 in 1904. In addition to the component materials which enter into the products of the establishment for the census year there are included fuel, rent of power and heat, and mill supplies.

The value added by manufacture was \$59,976,000 in 1909 and \$53,462,000 in 1904, an increase of \$6,514,000, or twelve per cent. This item formed sixty-five per cent. of the total value of products in 1909 and sixty-seven per cent. in 1904. The value added by manufacture represents the difference between the cost of materials used and the value of products after the manufacturing processes have been expended upon them. It is the best measure of the relative importance of industries.

The miscellaneous expenses amounted to \$8,961,000 in 1909 and \$5,912,000 in 1904. Miscellaneous expenses include rent of factory or works, taxes, and amount paid for contract work, as well as such office and other expenses as cannot be elsewhere classified.

The salaries and wages amounted to \$44,293,000 in 1909 and \$41,228,000 in 1904. The number of salaried officials and clerks was 3,575 in 1909 and 3,040 in 1904.

Of pressed and blown glass the number of dozen of globes and other electrical goods was greater than any other kind—11,738,798 dozen in 1909 and 1,901,415 in 1904. Jellies, tumblers, and goblets numbered 11,687,036 dozen in 1909 and 7,346,214 in 1904. Blown tumblers, stem ware, and bar goods numbered 9,182,060 dozen in 1909 and 6,282,606 in 1904, increased from \$3,940,000 to \$4,993,000.

The average number of wage earners employed during the year was 68,911 in 1909 and 63,969 in 1904; their wages increased from \$37,288,000 to \$39,300,000.



From All Over the World

LITTLE NOTES OF INTEREST TO
THE TRADE PICKED UP FROM
DIFFERENT PARTS OF THE GLOBE



THE pottery ware made in the United States last year had a value of \$33,784,678. Of this there was exported \$928,475 worth of earthen and stone ware, and \$113,214 of china ware. The production in 1909 was \$31,049,441 in value, and the exports \$776,842 of earthen and stone ware, and \$86,853 of china ware. The importation of undecorated china ware in 1910 aggregated \$1,181,332, of decorated china ware \$9,586,267, and of all other \$551,927.

According to a table compiled to show the exact status of the Norwegian chemical and allied industries in 1908, giving data on each separate branch, nine factories were engaged in the manufacture of glass in which were employed 1,143 operatives.

Among the imports into Manchuria from foreign countries and Chinese ports during 1909 were \$17,130 worth of glass and glassware and \$31,286 worth of lamps and lampware. In 1910 the first increased to \$24,875 and the latter decreased to \$24,874.

The Spanish glass industry has developed in a most satisfactory manner during recent years. There are important glass works in Badalona, Gerona, Barcelona, Seville, Oviredo, Santander, Malaga, Madrid, Valencia and Cadiz. The necessary raw and half-worked materials are obtained from abroad.

During 1910 Egypt imported glassware valued at \$3,087,810 and exported the same product to a value of \$12,885. In 1909 imports were \$2,675,130 and exports \$13,705.

In 1909 Australia imported \$1,320,734 worth of earthen and chinaware. In 1910 this had increased to \$1,694,789. During the same years glassware amounting to \$139,537 and \$191,557 was imported from the United States. During 1910, Victoria imported china and porcelain ware amounting to \$181,929; earthenware and brownware, \$472,104; and lamps and lampware, \$212,982.

Classified reports of Swiss trade for the first halves of 1910 and 1911 show that earthenware and china

valued at \$61,984 was imported during the first period and \$66,922 during the second. Exports of the same product amounted to \$796,839 and \$811,159.

Of the 4,770 adult women employed in factories in Saxe-Coburg-Gotha during 1910, 1,054 were engaged in the production of porcelain.

Madagascar imported glass and glassware valued at \$12,214 and \$15,592 during 1909 and 1910.

The export of glassware from Kobe, Japan, is principally in the hands of Chinese merchants and the chief markets are India, the Straits Settlements, and south China. One-third of the total export is in the form of bottles for preserving food and beverages, while another third consists of cheap mirrors, tumblers, and lamp chimneys. Owing to the low price at which these articles are produced, they have been gradually driving out of the Chinese market the product of other countries.

In 1909, Hayti imported from the United States 482 dozen decanters, 1,694 dozen lamps, 2,544 dozen lamp chimneys, 163 dozen lanterns and 11,632 dozen tumblers. In 1910 the corresponding figures were 498, 1,745, 2,665, 170 and 2,665 dozens.

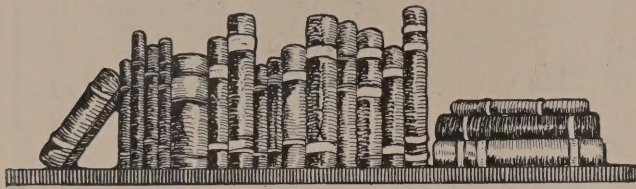
During 1910 ninety-six tons of earthenware were imported into Siberia as compared with three hundred and twenty-seven tons during 1909. The total imports, however, exceeded those of the preceding year.

The value of clay exported to the United States through Plymouth, England, during 1909 and 1910 amounted to \$1,698,375 and \$1,856,104.

Old Sevres

An interesting and important find has been made at the State factory of Sevres china. The factory, owing to the troubles of the Revolution, the troubles of 1814, and the war of 1870, has seen many vicissitudes. It was believed that most of the moulds of the famous biscuit ware of the eighteenth century had been irretrievably lost, but this is not the case. It was known

that over 600 of the moulds had existed, and they included the work of Houdon, Clodion and Falconnet. The authorities have come across 185, so that lovers of art may expect to have some replicas of the famous work of the artists named, some fine examples of which are to be found at Versailles and Fontainebleau.



Recent Publications

Any of our readers desiring copies of the publications reviewed in this column may obtain them by forwarding to us the publisher's price together with the necessary postage.

There has recently been published a most interesting and practical little monograph bearing the title of Sanford's Manual of Color, that will doubtless be of great value to the manufacturer and retailer of pottery and glass products in which the factor of color enters in any manner. The retailer can make use of the information in the book not only in effecting a more harmonious display of his wares, when two or more colors are juxtaposed to each other, but also in bettering the scheme of decoration in his salesrooms. That the manufacturer who is called upon to select and arrange the colors entering into the decoration of his ware can make extensive use of the manual is quite obvious.

To most of us, color is a mysterious subject understood only by a favored few. This is an erroneous belief, however, for there are many laws and fundamental principles in the study and appreciation of

color that can be mastered by all of us and used intelligently. It is these points that Mr. Sanford has taken up and explained in his monograph and after reading the text we become acquainted with much that were "as Greek" to us before. The most important chapters in the book are probably those dealing with "Harmony of Color," "Brightening and Subduing Color by the Use of the Complement," "Applications of Rules of Art to Harmony of Color" and the very ingenious color guide printed as a frontispiece. Sanford's Manual of Color can be obtained from the publishers of POTTERY AND GLASS on receipt of price, 75c, and postage 5 cents extra.

Ancient Pottery Found in England

As some workmen were clearing the foundation of a building in Paternoster row, London, they made an interesting discovery of a quantity of old Roman, Lambeth and German pottery, also some examples of Roman brick and tiles.

The buildings, which until recently were occupied by Messrs. S. W. Partridge & Co., dated from a period just after the great fire of 1666. They had evidently been raised on the site of some monastic institution, for the foundations with window niches of Purbeck stone, mullions, jambs and sills, showed traces of very old handiwork. The place is now being examined by experts.

Foreign Trade Opportunities

An American consul in a Latin-American country reports that a merchant in his district desires to receive catalogues and full particulars from American manufacturers of cheap crockery used by department stores and premium-goods establishments. The crockery should be cheap and showy. The same merchant also



Schierholz China—H. C. Kupper

desires department store enamelware. The consul would be pleased to receive for filing purposes in his office catalogues of all kinds of crockery manufactured in the United States.

An American consul in western Europe reports that a firm in his district has expressed a desire to secure agencies for all kinds of American goods that would find a sale in the local markets.

A report from an American consulate states that a European business man, who writes that he does business in both Germany and the Netherlands, wishes to represent American manufacturers who desire to sell their products in European countries.

For further information regarding these opportunities address Bureau of Manufactures, Department of Commerce and Labor, Washington, D. C.

Gotha Porcelain

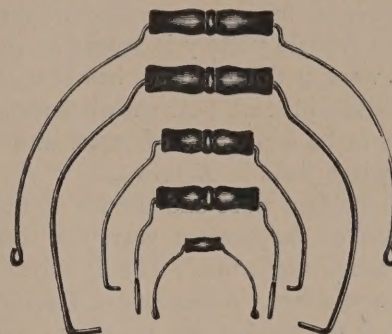
The hard paste porcelain made at Gotha, Germany, in the eighteenth century, has been imitated in recent years, and some of the genuine pieces have been repainted and re-marked with the devices of other factories. A cup and saucer bearing the impressed mark of Gotha and an additional mark of the Vienna factory painted over the glaze probably came from the Gotha works in an undecorated condition and were afterward elaborately painted elsewhere. The overglaze mark of the Vienna factory shows that the decoration was not done there. These pieces are therefore frauds.

The Gotha mark, being stamped in the clay, could not be removed, but the forger evidently believed that this inconsistency would escape the notice of some inexperienced purchaser, as afterwards proved to be the case.

Wiarda Feldspar

John C. Wiarda first acquired the Glastonbury Feldspar Mills in Connecticut in October, 1904. Shortly after the property was sold, and the year following characterized by gross mismanagement. Reacquiring the property Mr. Wiarda leased it for two years and then took up active management under the firm name of John C. Wiarda & Company. Since then service has been improved and business has increased considerably and a better preparation of materials has resulted in a better price. A great disadvantage in the past has been that of delayed shipments due to a number of causes. The shipping point was then on the opposite side of the Connecticut River from the mills. Ice, flood or wind frequently prevented the use of a ferry for transportation, and too little ice the use of a sled. Added to this was an occasional delay in securing cars. This condition, however, has been entirely eliminated in that the N. Y., N. H. & H. Railroad now runs cars at a distance of only 150 feet from the mills. Even this distance will be lessened by the construction of a siding. With these obstacles overcome buyers may now have the advantage of less handling of material and the assurance that it will be received in proper condition.

Machinery giving considerable more power and facilities for increasing the output of rough feldspar has recently been installed. This will aid materially in a larger production and in making prompt shipments. To further secure customers, from 200 to 250 tons of feldspar are kept in stock at the Brooklyn plant, 280



Adjustable Bails—F. L. Cherry & Co.

Green Street. From there shipments in any quantity up to a carload can be made at once with a slight advance in price for transportation and trucking.

There is little surprise that the Wiarda business has increased more than tenfold within the last two years and that it continues to increase.

An analysis of the Wiarda product will be of interest:

Loss on ignition.....	.23
Silica	69.40
Alumina	16.94
Potassium oxide	11.2
Sodium "	1.78
Iron "	.115
Calcium "	.30
Magnesium "	.03



A Section of the Wiarda Feldspar Mine

Buffalo Pottery

The products of the Buffalo Pottery have met with unusual success, and continue to meet with ready sales, due largely to the fact that the line embraces the underglaze. Blue willow ware, regardless of the fact that the decoration is more than three hundred years old, continues to be the best seller on the American market, and Buffalo pottery is second to none.

Deldare ware, a Colonial line, has been on the market five years, with each year showing increased sales, showing it to be a product of merit and one of the best underglaze lines in America.

Emerald Deldare ware and the Dr. Syntax patterns are products of the present year, and are shown in shades of green and white. The Dr. Syntax subjects are in Deldare colors. A new line of Deldare ware will be placed on the market for 1912, and will be ready January 1. It differs from the old line in that the decorations will embrace a series of American historical subjects.

In addition to this will be a new line of old Ivory ware with underglaze decorations of various colors. The line will be especially well adapted for lunch sets and use in cafés. The new 1912 dinnerware is entirely new and perfectly plain. The simple decorations are in underglaze colors. The jug and specialty lines continue popular.

Buffalo pottery is the underglaze pottery of America. It will be to the advantage of everyone to see the line when displayed in Pittsburg during January and at the permanent showrooms, 65 West Broadway, New York City.

Potters' Tools

I. R. Harvey is the only exclusive manufacturer of potters' tools in the United States, and is therefore well qualified to place an excellent line on the market. All tools are made from the best crucible steel and are warranted to give satisfaction. The line includes especially hard-tempered dressing irons; a sagger dresser with blade and shank in one piece, riveted secure to a hard wood handle; a packer's paddle, handled and complete; sagger clay cutters; jolly tool blanks; sagger punches and potters' files. To fill orders promptly a supply of all tools is made up and kept in stock.

Bails

F. L. Cherry & Company, of Roseville, Ohio, have built up a large business in the manufacture of bails, under the personal supervision of Floyd Cherry. Bails are made for stoneware, graniteware, cooking vessels and other clay specialties. The capacity of the plant is such that bails in large or small quantities can be turned out to suit the demands of the trade.

Pittsburg Exhibit

Following are reservations made at the Ft. Pitt Hotel for the January exhibit of pottery and glass, together with room number, date of arrival and representative:

129 Bryce Bros. Co.	Dec. 28th	G. S. Bryce
428 Buffalo Pottery Co.	Jan. 4th	E. E. Wilgus
442 Blackmer Cut Glass Co.	Jan. 8th	A. L. Blackmer
643 Cambridge Glass Co.	Dec. 31st	C. S. Rockhill
328 Cook Pottery Co.	Dec. 31st	W. F. Ellison
594 Crystal Tumbler Co.	Dec. 31st	J. C. Jonas
594 Corona Cut Glass Co.	Dec. 31st	J. C. Jonas

642 Duncan & Miller Glass Co.	Jan. 1st	W. B. Lindsay
682 W. H. Dunn Co.	Jan. 3rd	W. H. Dunn
640 Economy Tumbler Co.	Dec. 29th	S. P. Kenny
400 Enterprise Cut Glass Co.	Jan. 1st	C. E. Taylor
228 Higbee, John B. Glass Co.	Dec. 31st	R. G. West
104 Heisey, A. H. & Co.	Jan. 1st	C. G. Cassell
539 Indiana Glass Co.	Jan. 7th	T. H. Lohr
685 Jefferson Glass Co.		Mr. Crooks
673 Jones McDuffee & Stratton Co.	Jan. 1st	J. P. Gordon
128 Jenkins, D. C. Glass Co.	Jan. 1st	H. C. Jenkins
645 Kupper, E. F.	Jan. 8th	M. S. Benford
441 Knowles, E. M., China Co.	Jan. 8th	W. F. Witherall
145 Levien Cut Glass Co.	Jan. 1st	L. Levien
676 Mayer China Co.	Jan. 8th	A. C. Mayer
444 McKee Glass Co.		W. L. Gaston
528 McCoy, J. W., Pottery Co.		J. F. Daley
542 New Martinsville Glass Co.	Jan. 1st	David Fisher
539 Northwood Co., H.	Jan. 2nd	C. L. Dela Croix
604 Phoenix Glass Co.		H. B. Whitney
528 Quaker City Glass Co.	Jan. 2nd	F. J. Classen
400 Rochester Cut Glass Co.		C. E. Taylor
137 Radford Pottery Co., A.	Jan. 8th	
543 Radium Glass Co.		
605 Rochester Tumbler Co.		H. B. Whitney
684 Star Glass Co.	Jan. 2nd	W. J. Patterson
204 Sterling Glass Co.	Jan. 4th	J. H. Johonot
404 Taylor, Smith & Taylor Co.		C. E. Taylor
696 Uniack, E. M. Mfg. Co.	Jan. 4th	J. M. Uniack
304 U. S. Cut Glass Co.		
576 Vodrey Pottery Co.	Jan. 1st	T. A. Copperstone

At the Seventh Avenue Hotel are:

255-256 The Lancaster Glass Co.	L. P. Martin
253-254 Eagle Glass & Mfg. Co.	S. O. Paull
450-451 The Hocking Glass Co.	I. J. Collins
454-456 Dugan Glass Co.	W. G. Minnemeyer
550-551 The Westmoreland Specialty Co.	F. C. Minnemeyer
552 The Keystone Lines	Geo. R. West
453 Co-Operative Flint Glass Co.	
452 Trenle Pottery Co.	H. K. Connor
447 The West End Pottery Co.	Jos. P. Curry

Miscellaneous Notes

I. P. Cohen, 76 Park Place, New York City, will represent the Buffalo Cut Glass Company of Batavia, N. Y., after January 1st.

Richard Kohn, 38 Murray Street, representing the J. D. Bergen Company, will move January 1 into the quarters formerly occupied by Cox & Lafferty, 32 Park Place.

A. J. Fondeville, of Fondeville & Van Iderstine, 37 Warren Street, New York, will arrive from Europe during the latter part of this week.

An enclosed private office has been constructed in the showrooms of E. R. Thieler, 66 Park Place, New York City.

I. Silverberg, representing the Mitchell Woodbury Company and the Elite Glass Works in New York, has moved his showrooms from the third to the second floor at 76 Park Place.

It is said that Filene's new department store will open in Boston early in September.

The Electrolytic Art Metal Company, of Trenton, N. J., has purchased the plant of the A. E. Clooney Cut Glass Company of Columbia, Pa.

B. A. Van Raalte, who for the last five years has been the china and glassware buyer for the Herfolsheimer Company of Grand Rapids, Mich., has resigned.

It is probable that the Pottery, Glass and Brass Salesmen's Association of New York, will hold their annual banquet in February.

A report that the prices of pressed glassware would be generally advanced after January 1, has been denied. There will, however, probably be a slight increase in common glass globes.

Thomas A. McNicol, general manager of the Potter's Co-operative Company, died at his home in East Liverpool, O., December 13.

The American Gold Company has commenced the decoration of domestic and imported dinnerware in gold and silver mountings. The work is being shown at the company's stores in New Martinsville and Parkersburg, W. Va. It is said that stores are soon to be opened in Huntington and Clarksburgh in the same State and in Pittsburg, Pa.

"In the opinion of the members of the Tariff Commission, the pottery trade is not so important, as compared with some of the larger industries of the country, so that part of the schedule will not likely be taken up until among the last, if the commission has time to consider it at all," declared Secretary Charles Aschbaugh, of the United States Potters' Association, recently.

The Mosfern Company, now at 467 Broadway, New York City, will move January 1 to a new location.

DIRECTORY OF PRINCIPAL ORGANIZATIONS ALLIED WITH THE POTTERY AND GLASS TRADE

AMERICAN ASSOCIATION OF FLINT AND LIME GLASS MANUFACTURERS.

President, Daniel C. Ripley, Pittsburg, Pa.
 Vice-President, Marshall W. Gleason, Pittsburg, Pa.
 Vice-President, Arthur J. Bennett, Pittsburg, Pa.
 Treasurer, Thomas Evans, Pittsburg, Pa.

NATIONAL ASSOCIATION OF MANUFACTURERS OF PRESSED AND BLOWN GLASSWARE.

President, E. J. Barry, Toledo, O.
 Vice-President, M. W. Gleason, Brooklyn, N. Y.
 Treasurer, J. D. Wilson, Tarentum, Pa.
 Secretary, John Kunzler, Pittsburg, Pa.

UNITED STATES POTTERS' ASSOCIATION.

President, John M. Pope, Trenton, N. J.
 First Vice-President, William Burgess, Trenton, N. J.
 Sect'y and Treas., C. C. Ashbaugh, E. Liverpool, O.

AMERICAN CERAMIC SOCIETY.

President, Charles Weelans, Trenton, N. J.
 Vice-President, Lawrence E. Barringer, Schenectady, N. Y.
 Secretary, Edward Orton, Jr., Columbus, O.
 Treasurer, Ellis Lovejoy, E.M., Columbus, O.

CROCKERY BOARD OF TRADE.

President, Gilbert M. Smith.
 First Vice-President, John J. Miller.
 Second Vice-President, L. S. Hinman.
 Treasurer, Chas. A. Holbrook.
 Secretary, L. S. Owen, 149 Church St., New York.

NATIONAL ASSOCIATION OF CUT GLASS MANUFACTURERS.

President, H. D. Carey, Jermyn, Pa.
 Vice-President, J. E. Marsden, Egg Harbor, N. J.
 Secretary, Arthur L. Blackmer, New Bedford, Mass.
 Treasurer, T. B. Strittmatter, Philadelphia, Pa.

TRADE UNION ORGANIZATION

NATIONAL BROTHERHOOD OF OPERATIVE POTTERS.

President, Edward Menge, E. Liverpool, O.
 First Vice-President, F. H. Hutchins, Trenton, N. J.
 Second Vice-President, Samuel E. Burgess, East Liverpool, O.
 Third Vice-President, Samuel Burford, Tiffin, O.
 Secretary-Treasurer, John T. Wood, E. Liverpool, O.

AMERICA FLINT GLASS WORKERS' UNION.

President-Treasurer, Thos. W. Rowe.
 Vice-President, Wm. J. Croke, Toledo, O.
 Secretary, Wm. P. Clarke, Ohio Bldg., Toledo, O.
 Assistant Secretary, D. J. McGrail, Toledo.

FRATERNAL AND INSURANCE ORGANIZATIONS

POTTERY, BRASS AND GLASS SALESMEN'S ASSOCIATION.

President, R. E. L. Wells, New York.
 Vice-President, W. W. Magee, New York.
 Secretary, Joseph F. O'Gorman, New York.
 Treasurer, George Hamilton, New York.

WESTERN GLASS AND POTTERY ASSOCIATION.

President, W. W. Lang, Cleveland, O.
 First Vice-President, H. L. Dixon.
 Second Vice-President, W. J. Patterson.
 Secretary, J. G. Kaufman.
 Treasurer, Robert West.

ADVERTISERS' DIRECTORY

	PAGE
Artisan Metal Mfg. Co.....	4
Bergen & Co., J. D.....	57
Bernardaud & Co., L.....	6
Brush-McCoy Pottery Co.....	62
Buffalo Pottery Co.....	10, 11
Cawthra & Co., T. A.....	69
Caine's China Studio.....	72
Central Glass Works.....	13
Cherry & Co., F. L.....	72
Commercial Designers	70
Co-operative Flint Glass Co.....	61
Cox & Lafferty.....	58
Drakenfeld, B. F., & Co.....	54
Duncan & Miller.....	65
Electrolytic Art Metal Co.....	72
Empire Cut Glass Co.....	68
Flogel Decorating Works.....	5
Genesee Cut Glass Co.....	69
Hanovia Chemical Co.....	75
Harshaw, Fuller & Goodwin.....	75
Harvey, I. R.....	72
Haviland & Co.	3
Haviland, Theo., & Co.....	76
Heisey & Co., A. H.....	8
Herbert, Max	67
Hinde & Dauch Paper Co.....	73
Huott Pub. Co.....	68, 75
Ideal Cut Glass Co.....	64
Keramic Studio Pub. Co.....	73
Knowles, Taylor & Knowles.....	12
Kupper, H. C.....	9
Lancaster Glass Co.....	64
Levien Cut Glass Co., Louis.....	59
Libbey Glass Co.....	2
Mason Color & Chemical Co.....	74
Mayer China Co.....	7
Mitchell Grindstone Works.....	72
Monarch Typewriter Co.....	54
Morgan, J., & Sons.....	70
National Silica Co.....	74
Northwood Glass Co.....	67
Ohio Silica Co.....	74
Oriental Glass Co.....	56
Paper Makers' Chemical Co.....	73
Patterson Bros.....	72
Penna. Salt Mfg. Co.....	73
Phoenix Glass Co.....	6
Pitcairn, W. S.....	60
Pittsburgh Lamp, Brass & Glass Co.....	69
Porcelaines, G. D. A.....	55
Rawsthorne, R.....	71, 72
Rohrbeck, J. E.....	70
Roessler & Hasslacher Chemical Co.....	74
Stillman Safety Lamp Co.....	70
Sons — Cunningham Co.....	68
Stadler Photograph Co.....	73
State College of Ceramics.....	73
Taintor Mfg. Co., H. F.....	74
Thieler, E. R.....	66
Virden Mfg. Co.....	65
Vogt & Dose.....	66
Warner-Keffer China Co.....	63
Warrin, W. M.....	54
Weller, S. A.....	65
Wengers, Ltd.	75
Wiarda, John C., & Co.....	75

W A N T E D

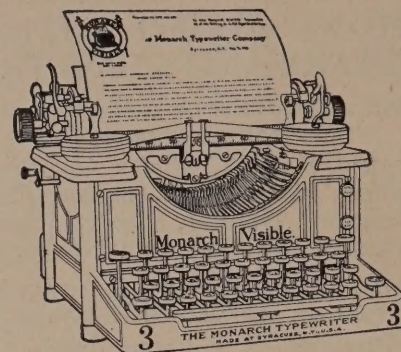
Advertisements in this department, five cents a word. Minimum charge one dollar.

Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—Local representatives for Pottery and Glass. If you are in any way connected with the pottery and glass trade or any business which brings you into contact with buyers, salesmen, stock clerks, designers, manufacturers connected with this field; pottery, glass lamps, art metal and other accessories; you will have many opportunities of calling attention to this publication. Pottery and Glass is just what they all want. You will find that you can easily add a substantial amount to your income by congenial work that will not interfere with your present duties. For particulars, address Pottery and Glass, 395 Fourth Avenue, New York.

WANTED:—A salesman to handle cut glass in the South. A young man, experience with a glass line not necessarily required. Give age, experience and reference. Services to begin the first of year. Address, "Salesman," care of Pottery and Glass.

WANTED:—Responsible parties to represent us on commission, with side lines of our latest and salable goods. Address with reference, experience, etc., The O. F. Egginton Co., Mfrs. Cut Glass, Corning, N. Y.



UNLIKE ANY OTHER

One secret of Monarch superiority lies in the wonderful responsiveness of its key action. In no other typewriter in the world do the keys so readily yield to the slightest touch of the finger.

That is why the Monarch is easier to operate than any other writing machine.

MONARCH

Light Touch

That is why it wards off fatigue and saves nerve-strain on the part of the stenographer. Consequently her work is better than it is possible to obtain with any other typewriter.

Monthly Payments

Monarch Machines are sold on the Easy Payment Plan. A Post Card will bring full information, and address of nearest office.

The MONARCH TYPEWRITER COMPANY

Executive Offices, 300 BROADWAY, NEW YORK

WILLIAM M. WARRIN

25 WEST BROADWAY

NEW YORK

REPRESENTING

CROXALL POTTERY CO.

ROCKINGHAM AND YELLOW WARE

BRUSH-McCOY POTTERY CO.

ART POTTERY, ETC.

WEST END POTTERY CO.

DINNERWARE AND SPECIALTIES

LEWIS COUNTY GLASS CO.

LAMP CHIMNEYS AND LANTERN GLOBES

HUNTINGTON TUMBLER CO.

BLOWN GLASSWARE

UNION STOPPER CO.

ILLUMINATING GLASSWARE

ESTABLISHED 1869

B. F. DRAKENFELD & CO.

FORMERLY J. MARSCHING & CO.

Pottery and Glass Colors

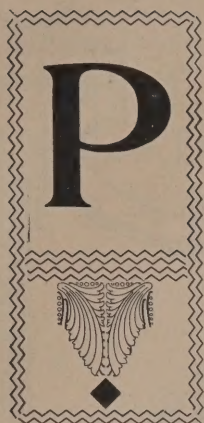
Materials for Decorating China, Glass and Enameled Ware

Oxides and Chemicals

East Liverpool Office, Potter's Savings & Loan Building
GEORGE HEISLER

27 Park Place, NEW YORK

Please Mention POTTERY AND GLASS When Writing Advertisers



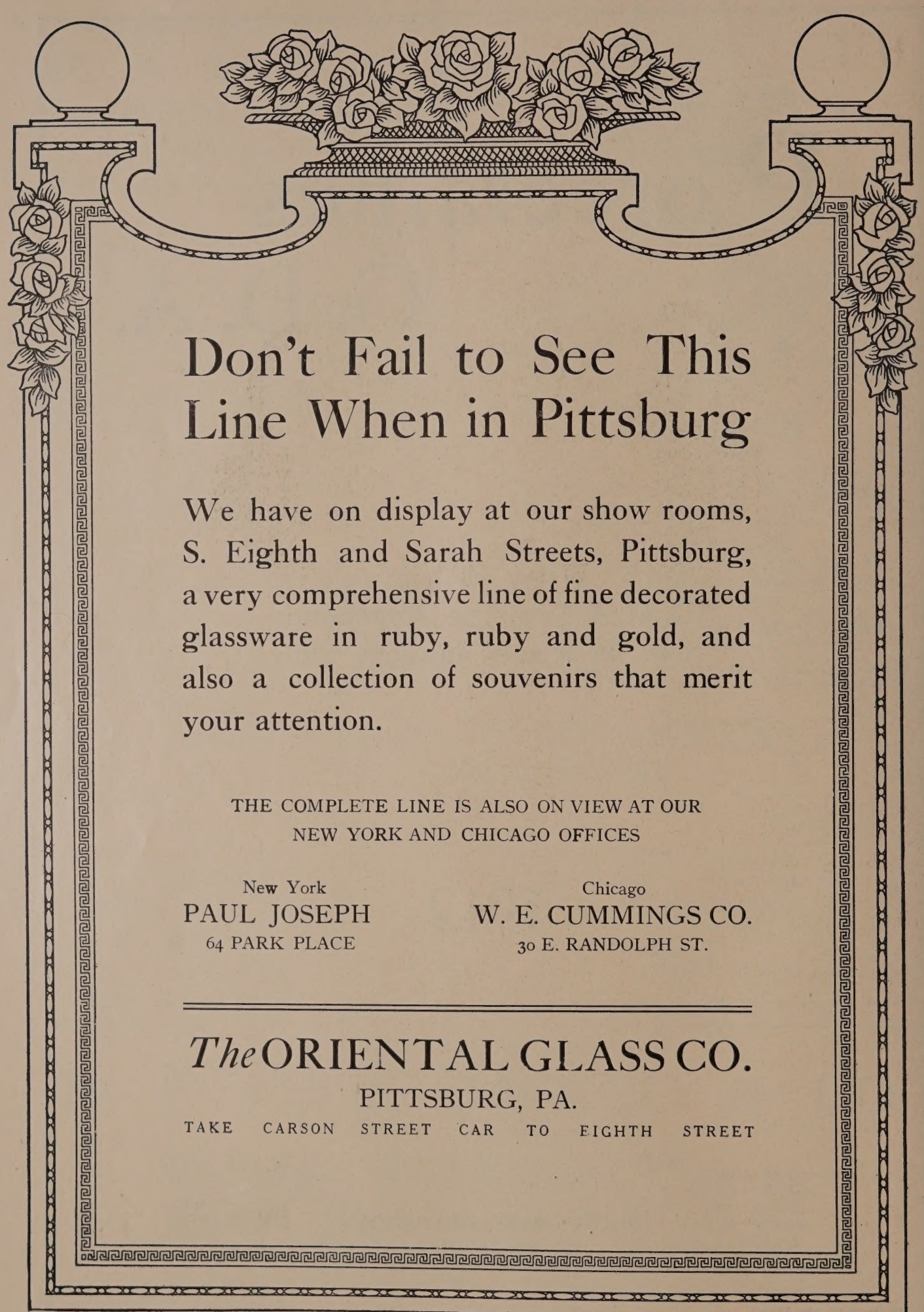
Porcelaines G. D. A.

The New Things in
G. D. A. Limoges Porcelaines
will be Ready January 15th

1912

FACTORY AND MAIN OFFICE, LIMOGES, FRANCE
EMILE GERARD, *Director*

NEW YORK SHOWROOMS
29 Barclay Street



Don't Fail to See This Line When in Pittsburg

We have on display at our show rooms,
S. Eighth and Sarah Streets, Pittsburg,
a very comprehensive line of fine decorated
glassware in ruby, ruby and gold, and
also a collection of souvenirs that merit
your attention.

THE COMPLETE LINE IS ALSO ON VIEW AT OUR
NEW YORK AND CHICAGO OFFICES

New York
PAUL JOSEPH
64 PARK PLACE

Chicago
W. E. CUMMINGS CO.
30 E. RANDOLPH ST.

The ORIENTAL GLASS CO.

PITTSBURG, PA.

TAKE CARSON STREET CAR TO EIGHTH STREET

RICH AMERICAN CUT GLASS

FOR THE
HOLIDAY
TRADE

LOOK FOR THE
"BERGEN"
TRADE MARK

Please
Note,

That we will show our line in Pittsburg during January. Our middle state representative Mr. H. C. Hall will be located in the Hotel Henry and will have our full line to show, including many new designs and also an entirely new line of Engraved GLASS.

We trust all buyers will look our line over before leaving Pittsburg.



"ONE OF OUR LATEST PATTERNS"

No. 437—5-Lt. Electrolier, 27 Inches High, 22
Inches Spread

We cordially extend you an invitation to visit us at our N. Y. salesroom, 38 Murray St., where we have an exceptionally fine display of our line for the Holiday season. If you cannot call, send for our No. 50 catalogue and assortment sheets. These assortments make a very choice Christmas gift, all glass guaranteed as illustrated.

OUR MOTTO IS:
QUALITY AND PRICE

THE J. D. BERGEN COMPANY

MAIN OFFICE
AND FACTORY
MERIDEN, CONN

RICHARD KOHN in charge

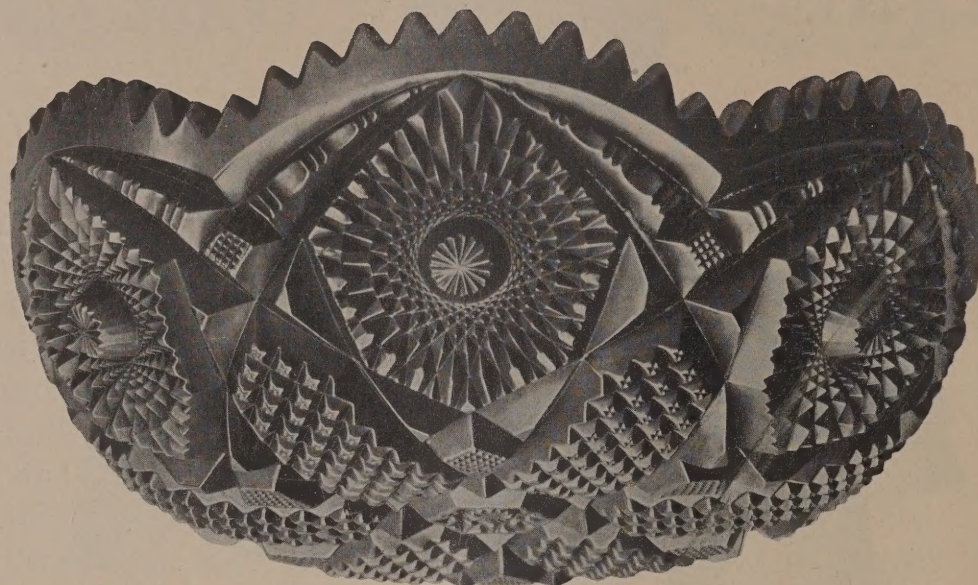
N. Y. Salesroom
38 MURRAY ST.

Chicago Salesroom

10 So. WABASH AVE.

Imperial glass company,

BELLAIRE, OHIO



NO. 4798 8-INCH BOWL. PRICE, \$1.65 THE DOZEN.
PACKED $3\frac{1}{2}$ DOZEN IN BARRELS. F. O. B. FACTORY. BARRELS 50c EACH

The difference between NUCUT and CUT Glass is so little that it becomes a negligible quantity.

NEWCUT has the same SPARKLE, the same REFRACTION of COLORS, the same well-defined OUTLINES and PRISMS, and pleases people in the same way as cut glass.

THE ONLY DIFFERENCE IS IN PRICE



Pressed Glassware

COX & LAFFERTY, 25 PARK PLACE
NEW YORK

OWING to the great success that we had last season in the sales of the few items we made with the FLORAL DESIGN, we are now ready with a COMPLETE line of more than One Hundred and Fifty different pieces Cut in this exquisite pattern, one of which we illustrate.

Our success with this floral pattern was due to our LOW PRICES and FINE WORKMANSHIP, every piece being Cut from the HAND MADE, LEAD BLANK.



3-pint Jug—8353, \$2.35

While we are selling this line practically as cheap as the old time figured patterns, there is NOT a figured blank in the entire FLORAL LINE.

These facts warrant both the DEPARTMENT STORE and the FINEST JEWELER quick sales with large profits.

We have added facilities NOW to take care of all orders promptly. This was our only trouble last season.

If you have already had this line from us, YOU KNOW what we know. If you can't come and see us, send for a Barrel of samples which can be returned if not satisfactory.

Complete line will be on display in January, at the Fort Pitt Hotel, Pittsburg, Pa., Room 145.

LOUIS LEVIEN CUT GLASS COMPANY
 33 MURRAY STREET NEW YORK CITY
 THE FIRM THAT MADE CUT GLASS POPULAR

ROYAL DOULTON



W. S. PITCAIRN,
Sole Agent for Royal Doulton
in United States and Canada
**44 MURRAY STREET
NEW YORK CITY**



Co-operative Flint Glass Company

BEAVER FALLS, PENNSYLVANIA

MANUFACTURERS of

Tableware,
Fish Globes,
Aquariums,
Cake and
Cheese
Covers,
Candy Jars,
Candy Trays,



Candle Sticks,
Seed Cups,
Bird Baths,
Paper
Weights,
Hyacinth
Glasses, Etc.

MARTHA WASHINGTON

We will have samples on exhibition during January, 1912, at the Seventh Avenue Hotel, Room 453, Pittsburgh, Pa., in charge of Mr. W. A. Reaper.

New York Office:

Baltimore Office:

Boston Office:

Philadelphia Office:

Messrs. DEMOREST & CO.,

Messrs. GREEN & THOMAS,

Mr. J. F. HINCKLEY,

Mr. GEO. R. REINHART

46 Murray Street

33 So. Charles Street

19 Pearl Street

619 Arch Street



No. 376 CUSTARD



No. 376 CAFÉ CREAM

To Our Friends and the Trade:

WE BEG TO ANNOUNCE THE MERGING
of the BRUSH POTTERY COMPANY with the
J. W. McCOY POTTERY COMPANY
UNDER THE CORPORATE NAME OF

The Brush-McCoy Pottery Company

PRINCIPAL OFFICE, ZANESVILLE, OHIO

WE shall operate our 12-kiln plant at ZANESVILLE, OHIO, and our 7-kiln plant at ROSEVILLE, OHIO, and continue to make the "LINES THAT SELL," including Art and Glazed Pottery, Ivory Utility Ware, "Whitestone" specialties, etc. Besides several new lines in glazed ware and specialties, we have added a full line of High Grade Stoneware.

The variety of lines manufactured and our increased capacity enable us to offer special inducements for large contracts and combination cars.

If unable to see our lines at Pittsburg in January, write us for our complete catalog in colors. Please use new name and address.

The BRUSH-McCOY POTTERY CO.

GEORGE BRUSH, Gen'l Mgr.

ZANESVILLE, OHIO

A decorative border of stylized flowers and leaves surrounds the central text.

THE NEW PLAIN SHAPE
FOR 1912 IS THE
PANAMA

BUILT ON CLEVER LINES
LIGHT IN WEIGHT—GOOD IN COLOR

And many new and catchy treatments
will be shown January 1, 1912.

Before deciding on your open stock
pattern for 1912 see our salesman's line
or, if in East Liverpool, make it a point
and visit our sample rooms.

The **WARNER-KEFFER
CHINA CO.**

EAST LIVERPOOL, OHIO



WE ARE CUTTING A COMPLETE LINE IN THIS BEAUTIFUL
POINSETTIA DESIGN

Write for Catalog and Prices, or a small sample shipment will be
 sent express prepaid.

IDEAL CUT GLASS COMPANY, Syracuse, N. Y.

Factories: Canastota, N. Y.; Chittenango, N. Y.

The Lancaster Glass Company
 LANCASTER, PA.

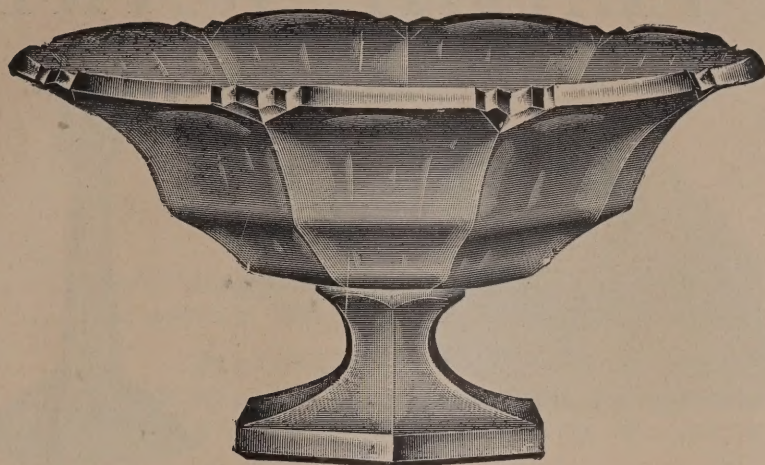


MANUFACTURERS OF
**Table Glassware, Tumblers, Lamp Novelties, Decorated Ware
 of Every Description**

SEE OUR LINE AT 7th AVENUE HOTEL, PITTSBURG, IN JANUARY

Please Mention POTTERY AND GLASS When Writing Advertisers

FINE TABLE GLASSWARE



No. 72 8-inch Compote, Shallow

A COMPLETE ASSORTMENT OF NEW GOODS IS ALWAYS ON VIEW AT OUR VARIOUS SALES-ROOMS—THEY ARE THERE FOR YOUR CONVENIENCE, CALL AND SEE THEM

THE DUNCAN & MILLER GLASS CO.

MANUFACTURERS OF FINE TABLE GLASSWARE

Washington, Pa,

SALESROOMS:

PAUL JOSEPH, 64 Park Place, New York
JOSEPH TOMKINSON, 213 Commercial Building, Phila.

GREEN & THOMAS, 33 So. Charles St., Baltimore
L. A. FLETCHER, 157 Federal St., Boston
MARSH & KIDD CO., 617 Mission St. San Francisco

WE want you to have enough interest in the

WELLER POTTERY

to have our salesman show you samples. We are sure you will be convinced of our leadership.

*Everything new that's good
is to be found in our line*

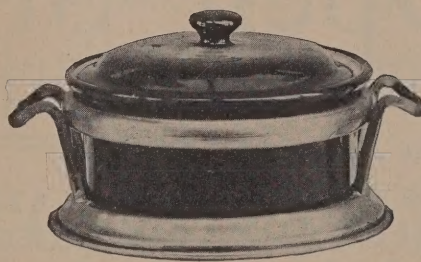
S. A. WELLER
ZANESVILLE, OHIO

New York display - - - - - 57 Park Place
Boston display - - - - - 144 Congress Street
Chicago display. 42 Madison St., Room No. 510 Heyworth Bldg.

BRASS GOODS

E
X
C
L
U
S
I
V
E

S
T
Y
L
E
S



METAL FRAMES FOR CASSEROLES

H
I
G
H

A
R
T

B
R
A
S
S



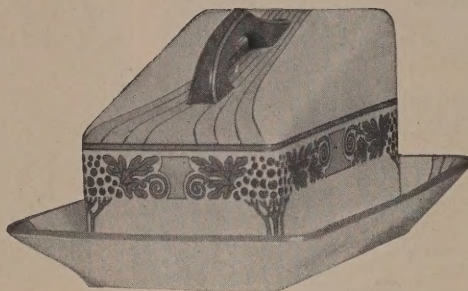
BRASS JARDINIER

Send for 1911 Catalogue

The VIRDEN MANUFACTURING CO.
5109 Euclid Avenue CLEVELAND, OHIO



METTLACH WARE



Many new samples have again been added to the already large line of the "METTLACH WARE" on exhibit at our showrooms, where the different products of our factories are now on exhibit for the coming Import Season.

A line of Inlaid Stone Ware Vases, Steins, Jugs, Punchbowls, etc., distinctively new and very artistic in design, intended to sell at moderate price, is among the goods which our celebrated Mettlach factory has to offer for the next Import Season.

The "METTLACH" Lines this Season will prove interesting, and a visit to our showrooms will be a real treat to you.

If you have not received our latest catalogue you can have one for the asking. Also the Booklet, "Making Steins in an Old Monastery," explaining all about "Mettlach," will gladly be sent to you upon application.

IMPORT ONLY

E. R. THIELER, 66h Park Place, New York City

Sole Representative for U. S. and
Canada for Villeroy & Boch

Open Stock Patterns

French Dinnerware

**New Shapes
New Patterns
At the Old
Popular Prices**

TRADE MARK



ON WHITE CHINA

A VERY EXTENSIVE LINE OF OPEN STOCK DECORATED PATTERNS IN DINNERWARE THAT ARE CALCULATED TO MEET POPULAR DEMANDS AT POPULAR PRICES. ALSO AN IMMENSE ASSORTMENT OF SAMPLE PLATES FROM WHICH SPECIAL LINES CAN BE SELECTED. ILLUSTRATIONS AND PRICE LIST OF OPEN STOCK DINNERWARE AND WHITE CHINA ON APPLICATION.

**Plain White
China in At-
tractive Shapes
for Decorating**

TRADE MARK



ON DECORATED CHINA

VOGT & DOSE, NEW YORK

43 Barclay Street

M. Herbert

Murray & Church Streets
New York

CUT GLASS DEPARTMENT

To The Trade:

We desire to thank the trade for the liberal patronage extended to us during 1911, and shall endeavor to merit the same during 1912 to a still larger degree.

Beginning JANUARY FIRST, NINETEEN TWELVE, we will show the largest and most complete lines of cut glass samples from the following factories:

UNITED CUT GLASS COMPANY
Keystone Cut Glass Company
W. Skinner & Sons

M. Mayer
Becker & Brisbois
Wyoming Valley Cut
Glass Company

We have launched a SPECIAL SALES DEPARTMENT, and would advise every buyer to see the items in this particular department, where we will feature extraordinary values.

Samples from the above mentioned factories will be shown at The Fort Pitt Hotel, Pittsburgh, January 1, 1912.

We will show our new lines at Fort Pitt Hotel, Pittsburg, during January.

H. NORTHWOOD COMPANY
WHEELING, WEST VA.

Representatives:

NEW YORK
FRANK M. MILLER
25 West Broadway

PHILADELPHIA
A. E. BURNS
49 North 9th Street

BALTIMORE
GREEN & THOMAS
33 South Charles Street

CHICAGO
KELLY & REASNER
30 East Randolph Street

EASTERN
TRAVELLING REPRESENTATIVE
C. J. DELA CROIX
P. O. Address — 25 West Broadway
New York City

SAN FRANCISCO
HIMMELSTERN BROS.
718 Mission Street



Reed and Rattan Cocktail Trays and Tea Wagons

A large selection of these trays and wagons, in many various designs and dimensions, are always carried in stock ready for you to choose from. The cretonnes used in the trays have been selected especially to match the decorations of the woods.

They are good profit-getters for you.

THE SONS—CUNNINGHAM CO.
26 Cherry Street, New York City

“DAHLIA”

OUR NEW FLORAL CUTTING
WILL BE MADE ON A
FULL LINE DURING 1912

FLOWERS ARE FINISHED
DULL

AND LEAVES, STEMS AND
PLAIN GLASS ARE
POLISHED

Write for Prices

EMPIRE CUT GLASS CO.

FLEMINGTON, N. J.

W. F. UPHAM, Eastern Selling Agent
66 MURRAY STREET, N. Y.

Keeping Up To Date

MANY a man allows himself to be surpassed by others who are endowed with fewer talents because he does not keep abreast of the times in his field. Are you acquainted with everything that happens in the pottery, glass, lamp, and kindred trade fields? Do you want to know more?

Pottery and Glass

the leading monthly magazine devoted to pottery, glass, lamp, art metal, and allied trades will keep you posted on everything that happens in these branches of the trade. It will give you valuable selling schemes, short cuts in business, instructive articles written by men of note, technical matter of the highest kind and the most important news that happens during the month. **Pottery and Glass** is invaluable to the buyer; it should be part of his stock in trade. It will keep him informed of all the latest conceptions in pottery, glass, lamps and art metal that are placed in the market and where to get them. **Pottery and Glass** is most essential to the salesman, giving him valuable information that will fit him for higher things.

Don't Delay—Subscribe Now.

The coupon in the corner is for your convenience.

DURING the past year **Pottery and Glass** has published more store news, more technical matter, more instructive articles, and more illustrations than any other magazine in the field. Plans are now under way for the coming year that will make **Pottery and Glass** even more instructive and valuable than it has been in the past. And the time for you to subscribe for the magazine is now. The very next issue may contain a dozen articles that will be worth many dollars to you—and if your subscription is not in before that issue is published you will miss it, for we cannot supply back numbers. Just as soon as you read this announcement sit down and fill in the accompanying coupon, which is printed here for your personal convenience; then clip it off and send it to us with two dollars—and you will receive **Pottery and Glass** regularly for the next twelve months. Now is the time.

HUOTT
PUBLISH-
ING CO.,
395 Fourth Ave.,
N. Y. City.
Gentlemen:
Enclosed find \$2.00 for
one year's subscription to
POTTERY AND GLASS.
Name
Street and Number.....
City and State.....

This Set
is our No.
263 Aster
at \$2.85
per pair.

The most
graceful and
reasonable
priced sugar
and cream on
the market, for a high class article.

We have added many new shapes in Bon
Bons to our line for the Holiday trade.

*Place your orders at once with our
salesmen or mail direct to the factory.*

H. Benedikt.....23 Park Place, New York, N. Y.
G. R. Reinhart.....619 Arch St., Philadelphia, Pa.
R. A. L'Ecuyer Co..59 East Adams St., Chicago, Ill.
H. A. Robb.....6092 Jenkins Arcade, Pittsburg, Pa.

GENESEE CUT GLASS CO.
19 Montrose Street :: Rochester, N. Y.



DO NOT FAIL TO
SEE OUR SPLENDID
LINE OF

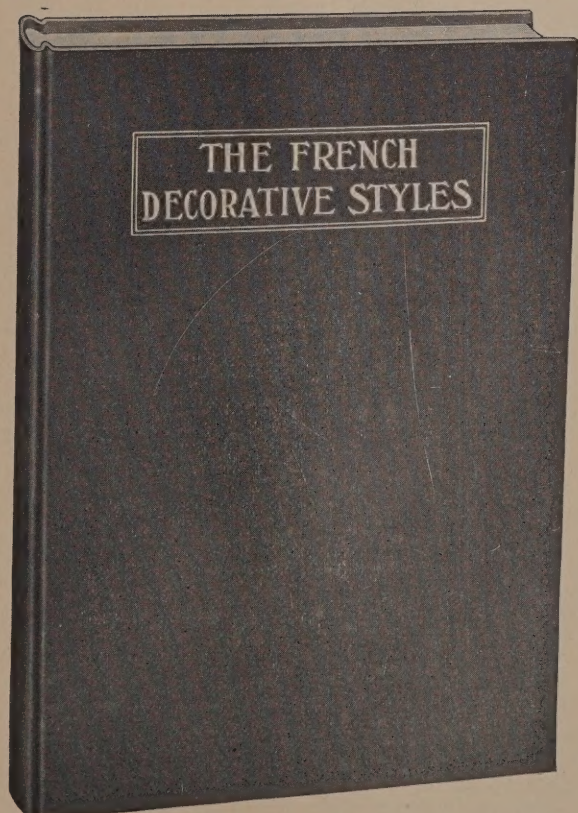
PORTABLES

Fitted with Art Glass
Shades to Match

The Most Popular
Line on the Market



PITTSBURGH LAMP, BRASS & GLASS CO.
PITTSBURGH - - - PENNSYLVANIA



One Volume 9½ x 12 inches, **\$2.00 Postpaid**
Fully Illustrated, Cloth Binding.

The Period Styles At Your Finger's Tip

You can learn more about the French decorative periods from the French Decorative Styles than you can from any other half dozen books on the same subject. Because it concentrates; because it avoids all useless details; because it is written for the man who wants instructive information; because it is thorough. It has helped others, it will help you.

The French Decorative Styles

is a history of French Decorative Art from the earliest times to the present day and it should be part of the stock-in-trade of every decorator and furnisher, upholstery and furniture dealer, salesman, buyer and all others interested in decoration and interior furnishings. The illustrations are excellent and the text is bright and interesting.

Fill in the accompanying coupon—NOW.

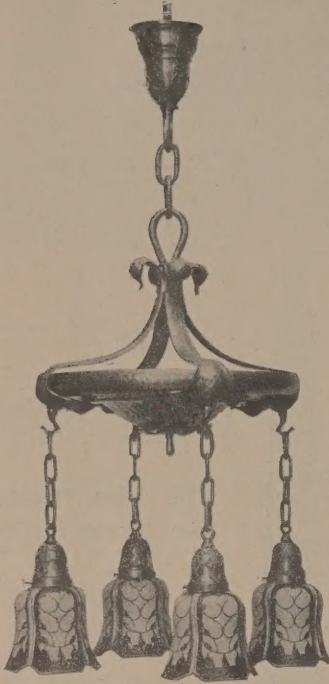
—T. A. CAWTHRA, & CO., 395 Fourth Ave., N. Y.—

Gentlemen:—The inclosed \$2.00 is for a copy of the French Decorative Styles, which I would like immediately.

Name.....

Address.....

See Our Exhibition of Lamps



We have designed Modern Stained Glass (patented) lighting glassware on scientific principles that embody just the essential points missing in the ordinary art glass productions which pass for lighting glassware. This we have applied to many shapes and patterns of our lighting fixtures and electroliers, with the result that they have "a wide zone of useful light impossible in any other decorative glassware."

New catalogues, just issued, printed in colors. Write for one.

JOHN MORGAN & SONS

SHOWROOMS: 61 East Ninth Street (near Broadway), New York

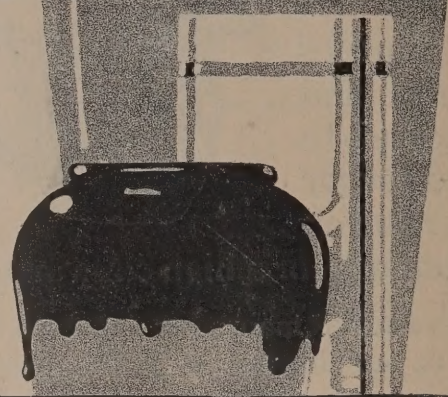
SAMPLES AT THE FOLLOWING BRANCHES:

Philadelphia, H. A. Winterknight, Jr., 208 Denckla Building.
Chicago, Hugh E. King, 511 Heyworth Building.
Los Angeles, Peter J. O'Neill, Majestic Theatre Building.
Baltimore, Frank M. Baker, 118 S. Eutaw St.
San Francisco, Carnes-Clarabut Co., 150 Post St.
Toronto, Canada, A. J. Duggan, 33 Adelaide St., W.

THE COMMERCIAL DESIGNERS

31 & 33 EAST 27th ST. N.Y.

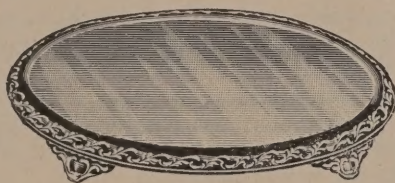
MAKERS OF CATALOGS & FINE BOOKLETS



IF YOU PLAN TO ISSUE A BOOKLET, FOLDER OR CATALOG, WRITE US TODAY. WE HAVE AN INTERESTING STORY TO TELL YOU.

Mirror Plateaux

THAT SELL



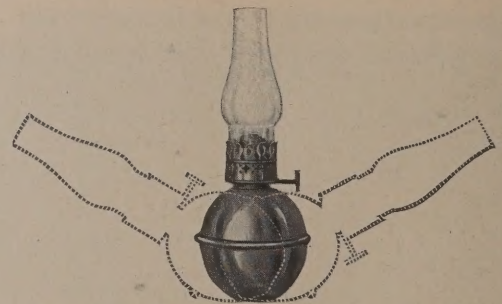
Sizes from 8 to 20 inches.
Plain or Beaded Edge Mirror.
Star or Concave Cutting.
Goods Right — Prices Right.

MANUFACTURED BY

John E. Rohrbeck

24 DOWNING STREET, NEW YORK

WE MAKE A FULL LINE



"Roly Poly" Night Lamp—If upset, uprights itself

SOMEBODY

is going to do a good business in your town featuring safety lamps, and it might as well be you. The Stillman safety lamp is a ready seller, a good profit-getter, and thoroughly practical and scientific in its construction. It is odorless, burns with a bright flame, cannot explode and goes out if dropped. It is built in a dozen different attractive shapes and made in several metals and finishes.

The Stillman safety device has not been confined to lamps alone; it is successfully employed in several designs and varieties of cooking oil stoves and oil heaters, all of which are absolutely non-explosive and odorless.

Full particulars regarding all styles of Stillman oil lamps and heaters will be sent upon request, together with prices and testimonials from satisfied dealers and fire underwriters who have thoroughly inspected the patent. Now is your Opportunity.

STILLMAN SAFETY LAMP CO.
68 MURRAY STREET NEW YORK



"ALL AT SEA"
ABOUT YOUR CATALOG?
LET US STEER YOU THRU
TO THE DESIRED PORT.

COVER
TITLE PAGE
HEADINGS
PAGE ORNAMENTS
DESIGNED.
ILLUSTRATIONS
COLOR WORK
CUTS, ELECTROS.



The Engraving Art has taken another great bound ahead in the invention of the Acid Spray Etching Process, giving the greatest depth and cleanness to both Line and Half-tone Plates. We are the only house in this section having it.



Wire Bails FOR
COMBINETTES,
STEWERS, JUGS, PRESERVE AND
BUTTER JARS AND CLAY SPECIALTIES
YOUR INQUIRIES SOLICITED
F. L. CHERRY CO., ROSEVILLE,
OHIO.



Manufacturers of Potters' Dressing Irons, also Jolly Tools, Saggars
Punches, Saggars Dressers, Packing Paddles, Saggars Clay Cutters.
I. R. HARVEY Beaver Falls, Pa





Ias. Mitchell 1810 **CENTENNIAL** Wilson Mitchell 1910

Mitchell Grindstone Works
605-607-609 N. Front St., Philadelphia

Importer, Mfr., Dealer in M. F. and H. M.
GLASS CUTTERS' STONES
Cragleith, Blue Mitre, etc., Black Diamond Putty, Pumice,
Woods, etc. Send for list No. 3C.

*It is extremely gratifying to us to
note that after our customers have
had one shipment from us their
orders keep repeating.*

*If we can get you started you will
be doing likewise.*

Caine's China Studio

Akron, Ohio



**The Oakwood
Art Pottery**

WELLSVILLE,
OHIO

**Patterson
Brothers**



SOMETHING NEW

Combination Salt and Pepper Shaker

It will appeal to anyone
seeking an attractive and
artistic gift.

Made in plain glass, sterling
silver top; cut glass, sterling
silver top, and silver deposit,
sterling top.

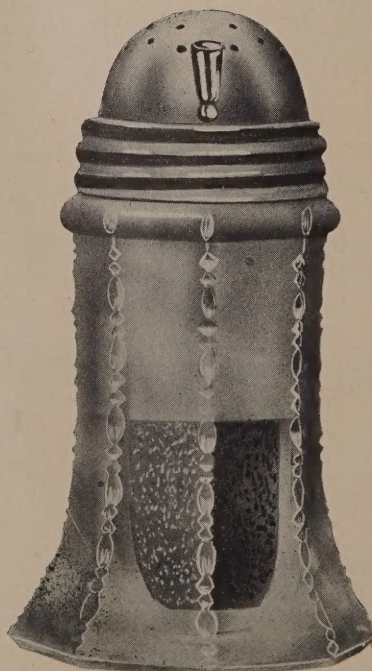
Prices

Subject to Discount

Plain Glass, Sterling Silver
Top, \$1.50 each.

Cut Glass, Sterling Silver
Top, \$2.00 each.

Plain Glass, German Silver
Top, \$48.00 per gross.



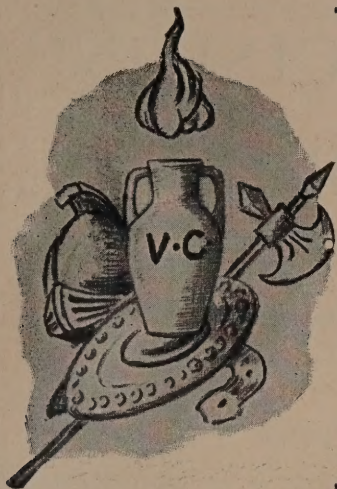
Both condiments in one
holder, and they cannot
mix.

It is simple, self-cleaning
and effective, saves the cost
of one ordinary shaker, and
is far more convenient.

An attractive novelty that
is absolutely practical in
operation.

**SHOW IT TO YOUR
TRADE**

The ELECTROLYTIC ART METAL CO., TRENTON
NEW JERSEY



JOHN KNIGHT, President
C. K. WILLIAMS, Treasurer
C. H. KNIGHT, Secretary

PAPER MAKERS' CHEMICAL CO.

Sole Agents for

V. C. B. and other grades
of English China Clays
FROM MINE TO POTTERY
Easton, Pennsylvania

Finest Dorsetshire and Devon-
shire Ball Clays

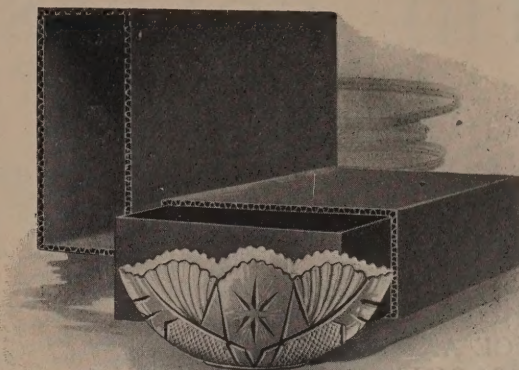
Write for Catalog

STATE COLLEGE OF CERAMICS

Alfred University

Alfred, New York

Charles F. Binns, Director



**THE H. & D. CORRUGATED
BOX** makes an ideal package for
cut glass and all fragile articles. A perfect
resilient package, therefore no severe con-
cussion can possibly come to the contents.

Your trade will appreciate their goods
packed in this way. A complete absence
of litter in unpacking.

Write for our catalogue "How to
Pack It."

The Hinde & Dauch Paper Co.
SANDUSKY, OHIO

Keramic Studio

THE Advertising Medium of
the Importer and Retail
Dealer of White China Pub-
lished on the 25th day of month
previous to date of issue :: :

KERAMIC STUDIO PUB. CO.
SYRACUSE : : NEW YORK

Greenland Kryolith

For Opal and Alabaster Glass
and Porcelain Enamel Ware

Penna. Salt Mfg. Co. ---SOLE---
IMPORTERS

General Offices: Philadelphia.

NEW YORK PITTSBURG CHICAGO ST. LOUIS

PHOTOGRAPHS
STADLER
PHOTOGRAPHING
COMPANY
INCORPORATED
ART AND
COMMERCIAL WORK

A. H. STADLER, Pres. & Mgr.
HOWARD M. WEBSTER V. Pres.
H. D. WILLIS, Secy. & Treas.

CHICAGO
1322-28 WABASH AVE.
TEL. CALUMET 4390-91

NEW-YORK
67-69 IRVING PLACE-18th ST.
TEL. GRAMERCY 1746

PHOTOGRAPHS WILL SELL YOUR GOODS

For a full decade we have specialized in the
work of sampling by picture. The PHOTO-
GRAPH, unquestionably the truest illustra-
tion, has been the nucleus of our effort. Its
application to the China, Glass, Pottery and
Brass lines has proven most successful. Two
equally well equipped plants. We solicit your
patronage for the one most convenient for you.

"THE COLORS OF PRECISION"

MADE IN AMERICA BY

MASON COLOR AND CHEMICAL CO.

Colors
OVER GLAZE-UNDER GLAZE
Glass



Oxides for
Enamellers

OFFICE AND FACTORY
206 SOUTH BROADWAY
Near O. & P. Passenger Station

Established 1842
EAST LIVERPOOL, OHIO

Westminster



Paris White

Made by our own process from selected English Cliffstone, it is the highest grade Paris White on the market. The good results obtained by its use in the manufacture of Pottery and Chinaware are demonstrated by sales to the leading manufacturers.

For analysis, samples and information, apply to

The H.F. TAINTOR MANUFACTURING CO., ² RECTOR ST.
New York, N. Y.

GLASS SAND

HIGHEST GRADES 99.97% PURE SILICA

Best on earth in every way for Rich Table Ware, Druggists' Bottles, Plate Glass and Potters' Placing Purposes.
Capacity 600 tons per day.

POTTERS FLINT

QUALITY 99.97% PURE—BEAUTIFULLY WHITE IN COLOR

Reduced to pass through 140 Mesh Lawn and no tailings.

EQUAL IN EVERY WAY TO FRENCH FLINTS
Capacity 120 Tons Daily

NATIONAL SILICA CO.

OHIO SILICA CO.

General Offices: MONADNOCK BLOCK, CHICAGO, ILL.

Factories: OREGON, ILL., AND EAST LIVERPOOL, OHIO



FACSIMILE
OF LABEL

Liquid Bright Gold

ENAMEL
(ON GLAZE)

COLORS

UNDERGLAZE

Liquid Lustre Colors for China and Glass

Oxide of Cobalt, Boracic Acid and other chemicals used in Pottery and Glass Industries.

The Roessler & Hasslacher Chemical Co.

H. W. SMITH, Representative, East Liverpool, Ohio

MAIN OFFICE 100 William St., New York